

# Exhibitionist

NEWS AND INFORMATION FROM THE **NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION** • WINTER 1991  
STANDING PROFESSIONAL COMMITTEE ON MUSEUM EXHIBITION OF THE AMERICAN ASSOCIATION OF MUSEUMS

## President's Letter

I have just returned from Washington, DC where the NAME Executive Board met at George Washington University to lay the groundwork for the remainder of this year. We are coming into the final six months of this administration and we have four of our seven goals accomplished:

- Publish the membership Directory.
- Publish the Bibliography.
- Accomplish the "Just Labels" Workshops.
- Accomplish the Advanced Exhibit Retreat.
- Complete the long range plan.
- Create a profitable marketing program.
- Establish exhibition technology & media advisors.

The projects completed are the publishing and distribution of the *Membership Directory and Resource Guide* which has received high praise. We are pleased to have been able to give this publication to our members thanks to the generous support of the publication advertisers. The workshops presented over the past few months received good grades from the evaluation questionnaires. "Just Labels" and "Interactive Exhibits" were the topics addressed this fall during these programs. Our marketing program is well in hand with **Paul**

**Groenier** overseeing this end of the organization and the revamping of the NAME Executive Board to expand our Exhibition Technology and Media Advisors has gone smoothly.

Of the three remaining projects to be completed, the NAME Executive Board approved the proposal submitted by **Darcie Fohrman** on the

Advanced Exhibit Retreat and voted to have the committee go forward (see more in this issue). The Bibliography final manuscript is now in hand, thanks to the hard work of **Kathy McLean**, and we voted to publish the publication ourselves and sell it through the American Association of Museums Bookstore. The Long Range Plan took a giant step toward completion during this board meeting. **Jon Jager** and **Diana Cohen**

will be working together to finalize the results of the very lively LRP discussions held by the Board.

A special, one time opportunity for advertising in the *Exhibitionist* has been made available to our members. Because 1991 is the 10th Birthday of the founding of NAME, the Board voted to publish an anniversary issue of the *Exhibitionist* which would allow advertising. This issue which is prepared for distribution to our members is also circulated at the American Association of Museums meetings each year which makes it the most widely circulated issue published each year. Information about how



*Interior of the Union Terminal building. Read about its adaptation as the Cincinnati Museum of Natural History. Story on page 13.*

Photo: Courtesy of the Cincinnati Historical Society



## Inside Exhibitionist

President's Letter	1
Feedback	3
Money Matters	5
Treasurer's Report	5
News & Notices	5
Position Listings	5
Very Special Arts Gallery	7
GWU Workshop	8
Visitor Studies	8
Management Program	9
Books	9
AAM Program Tapes	9
AAM, Denver, 1991	12
Exhibit Builder Magazine	12
Contemporary Arts	
Center Needs Help	12
About the Profession	13
Evolution of a Museum	13
Virginia Sea Turtles	16
The Regions Report	18
The Committees Report.	22
Education Guidelines	22
On the Technical Side	24
Display Boards	24
More Catalogues	27
Technical Publications	27
Projects & Programs	29
NAME Issues Lunch	29
Call for Slides / Videos	31
Membership	32
Executive Board	35
Calendar	36

**Editor:** Louise L. DeMars  
**Technical Editor:** Bob Francis  
**Assistant:** Diana Cohen  
**Designer:** Mark Driscoll  
**Proofreader:** Gale Iannone

## President's Letter *continues*

to participate in the advertising can be found in this issue.

Communication to and from our 1,345 members has been at an all time high. And in an attempt to expand our membership base and to promote our NAME publications and video, we sent a letter, with a copy of our membership form, the slide video order form, and the Directory order form to 11,300 people on the AAM mailing list. If you can help us locate exhibit-related individuals who are not familiar with our organization, please contact **Roger Vandiver**.

I spent an intensive two weeks in Washington during November with five NAME-related meetings in two weeks. The AAM Council Meeting was held on November 9 and 10, the Standing Professional Committee Chair dinner meeting was held the evening of the 9th, the SPC/Regional President's dinner meeting was held the evening of the 10th, the National Program Committee meeting was held on the 12th, and the NAME Executive Board meeting was held on November 16 and 17. **Stuart Parnes**, Assistant to the President, told me that this schedule was intentional so that when I step down as President I will be totally burned out and I won't miss you all. (He's wrong, I will be burned out but I will still miss you.)

### Highlights/AAM Council Meeting

The slate submitted this year by the AAM nominating committee, for the AAM Councilor-at-Large positions, is made up of all CEO's, Directors and Assistant Directors. So...here we go again.

Some of you may remember that each year one NAME member is selected to run for the American Association of Museums Council to try to give us voting representation on the AAM Council. As NAME President, I sit on the AAM Council, but in a non-voting capacity. This means, I am allowed to state my case...I just can't vote on it. It was agreed by the NAME Executive Board, many moons ago, that all outgoing NAME President's automatically run for AAM Council as a logical progression. It made sense that someone who has sat on Coun-

cil for so long in a non-voting capacity should try to convert all of that knowledge into a voting position. So, to make a long story short, as outgoing President, I get to run. You will be receiving a special mailing soon, asking for your signature, to help us petition the AAM to get me on the ballot.

### Highlights/SPC Chair Dinner Meeting

We learned last year that we do not have enough voting AAM members within our NAME membership to be able to swing an AAM vote. We need to be able to attract over 1,500 votes in order to have a chance of winning. I met with the heads of the other Standing Professional Committees and have received a commitment from them for their support for me to run for a Councilor-at-Large position on the AAM Council.

### Highlights/SPC Regional President's Meeting

This past year NAME has focused on our relationship with the regions. We have excelled in the area of national programming and felt that it was time to turn our attention to the regions. The Standing Professional Committees, of which NAME is one, met for a dinner meeting with the Regional Museum Association Presidents to talk about how we can do it better. This was an incredible meeting and although we never got off the first agenda item, it was productive at opening avenues of communication and the sharing of information. It was the first time the SPC's and the Regional President's have ever gotten together and the bonus was that **Ellsworth Brown**, President and **Ed Able**, Executive Director and some of the senior staff of the AAM joined us.

### Highlights/National Program Meeting

Serving on the American Association of Museum National Program Committee representing all of the Standing Professional Committee's this year was a real experience. I am told that this was the best run program meeting they have ever had. It was an intense experience and I was pleased to get an indepth look at the system and I must admit that the program selection is fairer than I had expected. All of the SPC's faired very well and I am pleased with the rich exhibit-related programming accepted by the committee for the Denver AAM meetings.



## *Feedback: Letters to the Editor*

I am pleased to announce that the NAME Nominating Committee has nominated **Roger Vandiver** as the candidate to run for NAME President in a one year term special election to take place in April 1991 with the results announced at the NAME business breakfast held at the American Association of Museums meeting in Denver in May 1991. This will synchronize the election of the President with the remainder of the NAME elected offices.

Any voting member of NAME, who qualifies for eligibility may be nominated by petition for any office in the Committee provided that 1) the individual is a member in good standing with NAME and an individual member of the AAM; 2) nominations by petition must be submitted 90 days prior to the annual business meeting of the Committee; and 3) that the petition is signed by no less than 20 signatures of voting members with not more than 50 percent from any one region. This means that if you are interested in getting on the ballot and running for NAME President, you may submit a petition to the NAME Secretary with 20 signatures from voting NAME/AAM members by February 15, 1991.

I would like to thank **George Gardner** and **Howard Taylor**, both past Presidents of NAME, for serving with me on the nominating committee.

I am getting very excited about the plans for May 1991. I hope that many of you will be able to join us for the Advanced Exhibit Professional Retreat we are planning as a pre-AAM gathering in Boulder and also the festivities and programming planned for the 10th Birthday celebration planned for Denver. I believe that this will be our best effort ever thanks to an incredible amount of work on the part of our Board.

I would like to wish all of you a very happy, healthy and creative New Year!

*Louise L. DeMars*  
President, NAME

Yes sisters and brothers!!

Listen to the words of DeMars!!

Git the newsletter off'n her desk. . .

do whatever she say. . . and do it when she say do it . . . amen

A far-flung and esoteric group needs a newsletter most of all. It's a high priority . . . an important resource, etc. . . . .

The most important job the President can do is to appoint, with the advice and consent of the board, an EDITOR etc.

EDITOR will be a hard job, taking lots of time, etc. and should be rewarded in accord with our custom, that is PATS ON THE BACK, PRESTIGE POSITIONS AT DINNERS, FREE USE OF PENCILS, ETC.

Say Amen.

the EDITOR, being a creative person like we all are, should feel free to use any format that works, without dictates from anywhere and should feel free to use a serif typeface if the copy extends more than two lines, and should feel free to use lighter weight paper if the size continues to grow, and should feel free to get Willard to contribute his expressway musings on a regular basis (please, though, no more blood stories)

oh yeah, and scrunch the lines of type closer together if necessary or if you feel free to save paper (will the brothers and sisters on the last pew not scrunch so tight?)

AND feel free to be editor for as many years as possible and it doesn't look like I can fill this page before coffee time so lets quit now.

We took the kids out to the farm for five weeks this summer and just sat on the porch and did a big solid NOTHING it has been good for everything except creativity but after twenty years of creativity, give me peace and quiet anytime.

yer friend,

Cavett Taff, Exhibit Designer

Mississippi State Historical Museum, Jackson

*Editors note: I must say that I have enjoyed the notes I have received from Cavett over the years and felt that it was time to share his humor with our members.*



*Feedback continues*

Dear Louise,

It was a pleasure attending the AAM conference this past year. It was my first year at the conference and I was delighted with the number and quality of the sessions that were sponsored by NAME. Thank you and all the others who obviously worked very hard to put the program together.

Please find enclosed a brochure that tells a bit about the project that I am involved with. I would also like to extend an invitation to visit if ever in the Miami area.

Sincerely,

Richard Miltner

The Wolfsonian Foundation, Maimi Beach, FL

Dear Louise,

Thanks very much for the copy of NAME's new *Membership Directory and Resource Guide*. You all did a great job and deserve our congratulations and thanks!

Great layout, advertisers, the works...you should be pleased.

Sincerely,

Ellsworth H. Brown, President, AAM

Dear Louise,

You have every right to be as excited as you can be about the NAME Directory. I know what a monumental task it was to collect the data, organize it, and present a final product. Congratulations on a splendid piece of work that will be extremely useful to the museum community!

As always, I love hearing from you and am especially delighted with your accomplishment. Look forward to seeing you at the Council meeting in November.

With warmest personal regards,

Edward H. Able, Jr, Executive Director, AAM

You run "hoops" around us! Fabulous! Wonderful! Great Job! Will be really useful! What a Directory! ...

Jeff Hayward, Director

People, Places, and Design Research,  
Northampton, MA

The Directory is great! congratulations and thanks for pulling it together.

Frances Silcox

West Office Design Associates, San Francisco, CA

Louise,

I love the new NAME *Membership Directory and Resource Guide*—Great Job.

Rose Hull

Images, Ambler, PA

**Letters to the Editor should include the author's full name, address and daytime telephone number and should be sent to: NAME Editor, Yale Peabody Museum of Natural History, 170 Whitney Avenue, New Haven, CT 06511. Letters may be edited for purposes of clarity or space.**



## Money Matters

## News & Notices

### Treasurer's Report

NAME did well in fiscal year 1990, ending the year with a good surplus which adds to the financial base which is invested for us by the AAM.

The new year will be an exciting one with lots of projects going on and the association marketing some new products.

These opportunities broaden the recognition and awareness of our organization, and when they take off it will help financially.

I have been running the treasury on a new spread sheet program and it continues to work well, although it is rather extensive. We will see if I get over loaded with numbers or if it makes things easier.

As you can see, we are in a negative revenue situation at this time, this is generally the case at the beginning of each fiscal year. We will make it up as the year progresses, although we are more behind than usual due to the recent printing and distribution of a big *Exhibitionist*, the Members Directory, and an extensive new members mailing.

*Jim Walther*

NAME Treasurer

#### NAME Treasurer Summary

November 1990

##### Revenue

Dues .....	\$4177.98
Public Sales .....	0
Fees .....	142.35
Miscellaneous .....	1250.00
Total Revenue .....	\$5570.33

##### Expense

Telephone .....	\$46.91
Typesetting .....	191.25
Printing .....	7167.50
Postage .....	3743.07
Travel .....	1342.31
Total Expense .....	\$12,491.04

**Current Balance .....** **-\$6,920.71**

### Position Listings

**Manager of Exhibits** • The Chicago Academy of Sciences, a growing natural history museum in the heart of Chicago, seeks a motivated, imaginative, hands-on Manager of Exhibits. The manager of exhibits will supervise a department of seven in the planning and implementation of major interactive museum exhibits. The primary responsibilities will be to research and plan the long-range exhibit schedule; manage both on-and off-site exhibits; preserve the condition of all exhibits; market and maintain traveling exhibits; collaborate with education department in exhibit selection and development; maintain departmental budgets; and supervise and hire staff.

The position requires a master's degree in graphic design or related field, with a strong background in science preferred, 5 years experience in museum exhibit work with knowledge of exhibit engineering/design and evaluation, familiarity with techniques and materials, administrative and supervisory abilities, and skill in computers and other exhibit equipment use.

Send cover letter with salary history and resume to: Associate Director, Exhibit Position, The Chicago Academy of Sciences, 2001 N. Clark Street, Chicago, IL 60614.

**Senior Designer** • New York museum planning and exhibition specialists are looking for a creative senior designer to join our team as we develop exciting, community oriented exhibit projects. Your responsibilities will include all phases of exhibit design, detailing, project management, and client contact. Knowledge of museums and museum issues, 5-7 years experience a requirement. Resume and salary requirements to Vincent Ciulla Design, 525 Broadway, New York, NY 10012.

**Exhibits Supervisor** • The Virginia Museum of Natural History, located in a small community near the Blue Ridge Parkway, seeks a highly innovative individual to be part of our Exhibits De-

*continues next page*

### **Exhibitionist Submission Deadline**

**The submission deadline for the 10th Anniversary issue of *Exhibitionist* is February 15, 1991 for an April, 1991 distribution. Please send your articles, job postings, letters to the editor, notices, technical information, or other materials to Louise DeMars (see Officers listing)**



## News & Notices *continues*

partment. We are looking for dynamic candidates with excellent carpentry and fabricating skills; knowledge and experience of all phases of exhibit production to manage fabrication and preparation staff; a self-starter who responds to the challenge of building educational exhibits. Responsibilities also include the maintenance of a traveling exhibitions program. Successful candidate must show evidence of being highly organized and a team player. Salary range \$23,044 - \$35,184. Send complete resume and references to Carolyn McDaniel, Virginia Museum of Natural History, 1001 Douglas Ave., Martinsville, VA 24112. Review of applications will begin Dec. 15, 1990. EEO/AA

**Director, Office of Exhibits Central, Smithsonian Institution** • The Office of Exhibits Central supports the Smithsonian's exhibition programs by providing exhibit-related services throughout the Institution. Services include exhibition design and fabrication, script writing and editing, matting and framing, and shipping and receiving for the traveling exhibitions. An additional area of responsibility will be managing exhibition spaces currently administered by the Office of the Assistant Secretary for Museums. Candidates must have proven administrative and leadership ability; demonstrated knowledge of exhibition development as well as exhibition design and production; and substantial experience in long range planning. The position is in the federal civil service with a current salary range of \$50,000 to \$59,000. The deadline for applications is January 11. Information and application materials are available from Barbara Schneider, SI 302, Smithsonian Institution, Washington, D.C. 20560, 202 786 2389.

**Exhibits Chairperson** • Bishop Museum, the State of Hawaii Museum of Natural and Cultural History, seeks an innovative, high energy museum professional to provide experienced leadership for challenging exhibit program. Position is responsible for the development, design, fabrication and installation of 13,000 square feet of changing exhibition

space and 24,000 square feet of permanent exhibition space.

The ideal candidate should have: B.F.A. or other design-related degree; 3-5 years supervisory experience in a museum exhibits department; evidence of good administrative skills; knowledge of a wide variety of fabrication and installation methods and techniques; evidence of creative, innovative exhibit designs that interpret a wide variety of concepts and information; an ability to lead staff team to create innovative exhibits; creative solutions to administrative and operating challenges; proven experience of producing quality exhibitions that serve broad based community audiences and help fulfill museum program goals.

Please send letter of application, resume, and salary requirements by January 15, 1991 to: Carol N Higa, Personnel Officer, Bishop Museum, PO Box 19000-A, Honolulu, HI 96817

**Director, Master's Degree Program in History of Decorative Arts** • Parsons School of Design / Cooper-Hewitt Museum. Director for the Masters Degree in the History of Decorative Arts, jointly run by Parsons School of Design (a division of the New School for Social Research) and the Cooper-Hewitt, National Museum of Design, Smithsonian Museum. The program focuses on European Decorative Arts.

Responsibilities of the Director include:

- developing curriculum and programs
- coordinating programs with the Cooper-Hewitt Departmental curators and developing workshop programs with the Parsons departmental chairs
- devising and implementing a student recruitment strategy to attract diverse student body
- working on a public relations and fundraising, scholarships
- hiring, supervising and developing faculty and staff, advising students, overseeing the day-to-day operation of the program
- enhancing visibility of the program within the academic community
- creating long range planning of curriculum
- teaching in the program if appropriate

Qualifications: M.A. in Art History or the History



of Decorative Arts, or equivalent experience. Commitment to higher education. Administrative and teaching experience are necessary.

Starting Date: Negotiable. Salary: Commensurate with experience; excellent benefits. EOE

Send letters of application and curriculum vitae, with three references to: Charles S. Olton, Dean, Parsons School of Design, 66 Fifth Avenue, New York, N.Y. 10011. To insure full and timely consideration of credentials, submit by December 1, 1990.

**Director, Office of Museum Programs** • Salary: \$50,342 - \$59,216 per year. Smithsonian Institution, Washington, D.C.

Duties: The director makes major decisions affecting the basic content and character of OPM programs and initiatives and determines which programs to maintain, initiate, or curtail. Determines the resources needed to accomplish programs successfully and the time table for their development and implementation and undertakes long-range and strategic program planning and evaluation. The director draws on the experience of OPM staff and program participants, the expertise of professionals in the museum field and available research on the training needs of the museum workforce. Performs regular and comprehensive evaluation of programs and program objectives and performs a broad range of supervisory functions with respect to assigned staff, including one or more subordinate supervisors. Formulates organizational planning based on a knowledge of the priorities of the Smithsonian and the needs of the museum profession. Establishes office policy and practices for achieving the maximum effectiveness in all areas of program activity and acts as a liaison with Smithsonian bureaus and offices and with regional, national and international museum and museum related organizations in planning and marketing programs and services. Develops and monitors the annual budget allocation assuring that adequate controls are exercised so that expenditures remain within the approved budget.

Qualifications: Candidates must have had at least one year of specialized experience equivalent

to the next lower grade level in the Federal service. Specialized experience is experience which is directly related to the line of work of the position to be filled and which has equipped the candidate with the particular knowledge, skills and abilities to successfully perform the duties of the position.

Applications must be submitted to one of the addresses below and must be received by the closing date. Postmark dates will not be considered.

Send your application to: Smithsonian Institution, Office of Human Resources, Employment Office, Suite 2100, Washington, D.C. 20026-3294. For further information please call, Beth Fisher, (202) 786-2389.

**Research Historian** • Applicant to head a two-person research department. Duties will include teaching, writing and program presentation in addition to working with collections, education and exhibits departments to provide accurate research support for Conner Prairie's living history program. PhD (or A.B.D.) and specialization or strong interest in 19th century American history required. Send resume with cover letter by February 1, 1991 to: Personnel, Conner Prairie, 13400 Allisonville Road, Noblesville, IN 46060 EOE

**Exhibit Designer** • National Archives, Washington, DC. Participates in development, design, and fabrication / installation of museum exhibits. Must have experience in drafting, exhibit design and fabrication, and graphic design. Starting salary \$25,717 to \$37,294 (GS-9-12). EOE. Call Betsy Cristaudo, 202 501 5200 or Denise Green, 800 634 4898. Closes February 15.



#### **Gardner Opens Museum Planning Firm**

Congratulations to George Gardner on the opening of his new firm, George S. Gardner, Museum Planning Consultant, after seventeen years leading the Exhibitions Department at the American Museum of Natural History in New York. The Gardner firm is located on Illington Road in Kitchawan/Ossining, NY 10562. 914 762 5590.


#### **Very Special**

The Very Special Arts Gallery, a fully mainstreamed gallery representing emerging and recognized artists with emphasis on works by professional artists with disabilities, opened its doors in Washington, D.C., in December, 1990. Proceeds from gallery sales will benefit the national and international programs of Very Special Arts, an educational affiliate of the John F. Kennedy Center for the Performing Arts providing opportunities in all fields of the arts for more than a million people in the United States alone.

The gallery's opening exhibition, Art Across America, features art in a broad range of media by artists from 50 states and the District of Columbia.

For more information about the Very Special Arts Gallery, which also features a range of art advisory and exhibition planning services, contact Denise Warner, or Karen Carson, Very Special Arts Gallery, 1331 F Street, NW, Washington, D.C. 20004. 202 628 0800 or 800 933 8721.




 **Exhibitgroup Names Ollinger and Cavers**

Mark Ollinger has been named assistant controller by Exhibitgroup Inc., a leading designer and manufacturer of trade show and museum exhibits. Ollinger is instrumental in the financial planning and accounting control functions for Exhibitgroup's national network of offices. He was formerly with the Northrop Corporation.

Pete Cavers has been named director of planning and analysis by Exhibitgroup Inc., a leading designer and manufacturer of trade show and museum exhibits. Cavers is located at the company's corporate headquarters in Chicago. Exhibitgroup's network of offices spans seven locations nationwide.


Exhibitgroup Inc., a subsidiary of Greyhound Dial Corporation, also offers various trade show services such as installation and dismantling, and a rental program for semi-custom exhibits.

Greyhound Exhibitgroup Inc., 2855 Carl Street, Elk Grove Village, IL 60007 • 708 595 2000 FAX 708 350 4543.

 **GWU/Exhibition Development Workshop**

"The Dynamics of Museum Exhibition Development: An Introductory Workshop" will be offered next spring by the George Washington University Museum Education Program. The two-day workshop, scheduled for March 8-9, 1991, will include presentations by museum professionals, field trips to area museums and hands-on experience in the design of exhibit models. The workshop will provide participants with an understanding of the "complex interactions of key players in the exhibition development process."

For more information contact Judith Landau, Assistant Director, Museum Education Program, George Washington University, 2201 G Street, NW, Washington, D.C. 20052 • 202 994 6682.


 **Call for Papers/1991 Visitor Studies Conference**

Proposals are currently being accepted for paper, session, or poster presentations at the Fourth Annual Visitor Studies Conference to be held in Ottawa, Ontario, Canada on August 5-10, 1991. This international conference is a unique opportunity for bringing together professionals from various institutions and disciplines who all have one unifying interest...working with visitors.

All topics dealing with visitor studies are appropriate for consideration in your proposals, including audience research/evaluation, education and interpretation, graphics and labeling, orientation and circulation, marketing and development, visitor services, publicity and public relations, visitor research, theoretical issues, professional issues.

Deadline for abstracts: January 15, 1991

Contact Dr. Stephen Bitgood, 1991 Visitor Studies Conference, Center for Social Design, PO Box 1111, Jacksonville, AL 36265

 **A New Visitor Studies Association**

We are announcing the newly organized Visitor Studies Association. A strong association is essential to promote visitor studies as a profession. The Association will serve many functions: It will assume sponsorship of the Annual Visitor Studies conference, it will be instrumental in networking visitor-oriented professionals from various organizations, it will facilitate professional standards and training for those involved in visitor studies and it will stimulate the dissemination of information on visitor studies through its newsletter *Visitor Behavior* and other publications.

Association membership will be beneficial in several ways. One of the major benefits will be the opportunity to interact with others who share your interest in visitors. In addition, only members of the Visitor Studies Association will be given a discounted registration fee at the 1991 Visitor Studies Conference. Members will also receive *Visitor Behavior* and the *Membership Directory*. Other benefits will include discounts on professional work-



shops and publications. For information contact: Stephen Bitgood, Visitor Studies Association, c/o Psychology Institute, Jacksonville State University, Jacksonville, AL 36265 • 205 782 5640.

### Museum Management Program

"Critical Issues in Museum Management" is the theme of the 1991 Museum Management Program held at the University of Colorado in Boulder on June 30-July 5.

Among the topics to be covered at the week-long short course for senior museum administrators are operational planning, trustee selection, museum economic impact, influencing public officials, crisis and disaster management, sexual harassment, reparations, personnel management, taking positions on sensitive issues, exhibit interpretation, advisory committees, developing new revenues, marketing and accountability and ethics.

The speakers will be Dr. Thomas Peter Bennett, Director, Florida Museum of Natural History; Crawford Lincoln, President, Old Sturbridge Village; Jane Keene Muhlert, Director, Amon Carter Museum; Helmuth J. Naumer, Cultural Affairs Officer, State of New Mexico; Freda H. Nicholson, Executive Director, Science Museums of Charlotte; Paul N. Perrot, Director, Virginia Museum of Fine Arts; and Dr. Martin Sullivan, Director, Heard Museum.

The program is open to all museum directors, departments heads, and other senior administrators. Registration fee is \$700. For further information, contact Dr. Victor J. Danilov, Director, Museum Management Program, 250 Bristlecone, Boulder, CO 80304 • 303 443 2946.

### Loft Space Available for Lease

McBride and Kelley Architects, Ltd are looking for Graphic Designers, Artists, Exhibit Designers, Mural Designers, or Museum Consultants to share 1,125 square feet of loft space. Location: Halsted River Triangle, 1417 Dayton Street. Contact McBride and Kelley Architects, Ltd., 449 North Wells Street, Chicago, IL 60610 • 312 822 0511.

### Books

*An Evaluation of Man in His Environment*, Technical Report No. 90-10, by Harris Shettel, Rockville, MD—\$10.00

This report is part of a reprint series that includes early research studies that, while important to the field, have been difficult to obtain.

*The Role of Simulated Immersion in Exhibition*, Technical Report No. 90-20, by Stephen Bitgood, Jacksonville State University, AL—\$4.00  
This report contains two papers and data analysis from a research study on the impact of exhibits designed to create an experience of simulated immersion for visitors.

*Fish Stories that Hook Readers: Interpretive Graphics at the Monterey Bay Aquarium*, Technical Report No. 90-30, by Judy Rand, Monterey Bay Aquarium, CA—\$2.50

This report is one of the best guides on how to spice up dull label copy.

To obtain the above reports write to: Arlene Benefield, Center for Social Design, P.O. Box 1111, Jacksonville, AL 36265

*JOURNEY FROM THE DAWN: Life with the World's First Family* by Dr. Donald C. Johanson and Kevin O'Farrell, Villard Books—\$22.50

Dr. Johanson, the world-renowned anthropologist, discovered the most complete fossil skeleton of our earliest ancestors, whom he named Lucy. This book is illustrated with double-page, four-color paintings by Kevin O'Farrell. Kevin is a NAME member and a museum designer, who has worked with natural history museums, science, art, children's and historical museums as well as ecology centers, zoos, and aquariums.

### Exhibit-related Program Tapes

To launch the celebration of the 10th Birthday of the founding of NAME, we have prepared many events and special projects to honor that milestone. For those of you who are not able to attend the American Association of Museums annual meeting, you are not aware of a wonderful service provided

*continues next page*



Dr. Donald C. Johanson

Photo: David L. Brill © National Geographic Society



Kevin O'Farrell

Photo: Lori Kearney



## News & Notices *continues*

by the AAM which is the taping of all of the programs presented each year at that conference by Vanguard Systems, Inc.

I contacted Vanguard Systems and asked them to provide me with a list of all of the exhibit-related programming which has been taped by them over the past 10 years, and have arranged to have them made available to you.

I commute to my office each day, approximately one hour each way. On the days I don't veg out, I listen to the tapes of sessions I was unable to attend while at the American Association of Museums meetings. I hope that you are as happy with the Vanguard tapes as I have been.

*Louise L. DeMars*

President, NAME

*Vanguard Systems has recorded all annual meetings of the AAM since 1978 and all annual meetings of the AASLH since 1986. They have also recorded the Texas Association of Museums (TAM) annual meetings the past two years as well as other selected meetings related to the general museum field.*

### **AAM 1990 Chicago, Illinois**

- 4 The Dynamics Between Museum Operations and Strategic Facility Planning
- 5 Choosing and Using Exhibit Techniques: A Case Study
- 11 Emerging Technologies and Their Potential Impact on Museum Exhibitions
- 27 Exhibit Design Philosophy: Conflict and Conformity
- 36 The Concept of Fairness in Exhibition & Interpretation: Viable or Not?
- 39 Exhibition Planner: New Kid on the Block
- 42 Interactive Exhibits for Disabled Visitors
- 56 The Built Environment: Are We Designing Space With Audience in Mind?
- 58 Critiquing Museum Exhibitions: Who Determines What's Good
- 62 Approaches for Using Evaluation in Exhibit Development
- 70 Where Exhibit and Audience Meet: Social and Design Factors
- 79 More Eyes: Planning Exhibit Perspectives
- 85 Exhibitions and Global Environmental Issues in Art and Natural History Museums
- 91 Exhibition Hot Spots for the 90's

### **AAM 1989 New Orleans, Louisiana**

- 39 Toward Establishing an Exhibit Design Curriculum: Planners Hear From Teachers
- 42A & 42B Curators' Committee Exhibit Competition (2-Cassette Session)

- 50 Exhibit Design and Construction Techniques for Guard Cost Reduction
- 63 By the Book and to the Letter: Challenges in Developing/Designing Book and Manuscript Exhibitions
- 69A & 69B Let There Be Light: The Role of Natural Daylight in Museums (2-Cassette Session)
- 73 The Role of Evaluation and Evaluators in the Team Approach to Exhibit Design
- 83 Shaping the Team Approach: Two Unusual Exhibition Projects on Africa
- 89 Hand in Glove: Making Audiovisual Media Fit the Exhibit Environment
- 93 From One to One Hundred: Exhibits for All Ages

### **AAM 1988 Pittsburgh, Pennsylvania**

- 22A & 22B Designing Exhibitions for Multiple Frames of Mind (2-Cassette Session)
- 29 Practical Approaches to the Organization of International Exhibitions
- 33 Designing Exhibit Areas That Work: Art, Science and History Museums
- 42 On the Bias: Anatomy of a Costume Exhibition
- 51 Optical Media for Museums: Beyond Exhibits
- 58 The Evolution of Science Museums: The Past, Present, and Future of Exhibit Design
- 62 Exhibits Produced by Volunteer Committees
- 66 "Dr. Dimension and the Rulers of the Universe": The Anatomy of an Interactive Exhibition
- 67 Community History Exhibits: Bridges Linking Past and Present
- 70 Conducting Formative Exhibit Evaluation

### **AAM 1987 San Francisco, California**

- 33 Silent Pedagogy: How Museums Help Visitors Get in Touch With Exhibitions
- 46 Pollutants in Exhibition Environments
- 50 Common Sense Theories: Visitor Beliefs and Their Impact on Exhibit Effectiveness
- 92 Collecting, Interpreting and Exhibiting the History of Women in Museums
- 95 Big Exhibits on a Small Budget

### **AAM 1986 New York, New York**

- 4 The Design Team: Expectations and Obligations
- 19 Collecting, Preserving & Exhibiting Film & Video in the Museum
- 42 Designers and Evaluators, Part I: Partners in Exhibit Effectiveness
- 52 Designers and Evaluators, Part II: Check It Out First: Formative Evaluation in Exhibit Design
- 45 The Impact of a Big International Exhibition on the Borrowing and Lending Institution
- 58 When Diplomacy is Crucial: Solving Cultural and Political Problems in Coordinating International Exhibitions
- 61 Exhibits Designed by Computers—Past, Present,...Any Future?
- 90 Curatorial Responsibility in Exhibit Development



**AAM 1985 Detroit, Michigan**

- 10 Maintaining "Hands On" Exhibits
- 14 Before the Exhibit Design: How do you Begin?
- 39 Your Museum's Passport to International Exhibition
- 46 Creating Software for Museum Exhibits
- 32 Using the Performing Arts to Enhance Your Exhibits, Part I
- 48 Using the Performing Arts to Enhance Your Exhibits, Part II
- 60 Using Books in Exhibits
- 85 The Case for Sharing: Traveling Exhibition Design
- 93 Marketing Exhibitions and Programs for Museums
- 94 Equal Representation for Minorities in Collections and Exhibitions
- 99 Exhibitions of the 21st Century: A Futuristic Look at the Role, Philosophy and Goals of Museum Exhibition Programs
- 104 Educators, Curators and Designers: Creating Exhibitions

**AAM 1984 Washington, D. C.**

- 22 Moving Feasts: Creating Exhibition Programs with and for America's Museums
- 33 The Team Approach to Exhibition Production
- 48 Cooperative Exhibit Development Among Science Centers: Getting the Most for Your Dollars
- 64 The Use of Computers in Museum Exhibits and Education Programs
- 71 Education for Better Museum Exhibit Design
- 103 Exhibit Design and Conservation: The Best of Two Possible Worlds

**AAM 1983 San Diego, California**

- 19 The Inseparable Activities of Research and Exhibition: Point and Counterpoint
- 26 Promoting the Museum's Permanent Exhibits: New Approaches to an Old Challenge
- 71 Exhibitions Without Artifacts

**AAM 1982 Philadelphia, Pennsylvania**

- 28 Tripping the Light Fantastic: Museums, Traveling Exhibitions and Corporations
- 29 Are Exhibitions More Than Conventional Museum Behavior?
- 47 When to Hire an Exhibit Design Consultant
- 66 Special Exhibitions: Cultural Events or Marketing Tools
- 83 High Tech in Museum Exhibitions

**AAM 1981 Indianapolis, Indiana**

- 8A & 8B Exhibit Designers vs. Godzilla (2-Cassette Session)
- 35 Beyond Museum Walls: Exhibits in Libraries and Archives
- 59 Presenting Science: What Makes a "Good," "Successful," "Beautiful" Science Exhibit?

**AAM 1980 Boston, Massachusetts**

- 29 Introducing the Designer
- 34 Exhibition Design: Three Case Studies
- 56 Understanding and Experiencing Traveling Exhibitions

**AAM 1979 Cleveland, Ohio**

- 13A & 13B Exhibiturgy-A Study of Exhibit Design and Construction (2-Cassette Session)

**AAM 1978 Kansas City, Missouri**

- 21 Exhibit Development: From Concept to Installation
- 24 Exhibition Design Seminar: Two Views of Exhibit Design

**AASLH 1990 Washington, D. C.**

- 27 \$5,000 or \$500,000: Which Makes a Better Exhibit?
- 45 Taking the Byte: Exploring the Promises and Perils of Interactive Computers in Exhibitions
- 56 It's Alive! Using Living History in a History Exhibit
- 62 Presenting African-American Life Through Exhibitions

- 66 Stretching the Exhibit Parameter: The Smithsonian Institution's Experimental Gallery

**AASLH 1989 Seattle, Washington**

- 44 Exhibiting the Columbian Quincentenary
- 54 Designing Exhibits for All the Senses

**AASLH 1988 Rochester, New York**

- 23 Reviewing History Exhibits
- 54 Exhibiting With Care: Care of Collections on Exhibition
- 62 Gas, Food, and Lodging: Exhibiting Roadside Architecture

**AASLH 1987 Raleigh, North Carolina**

- 4 "Culture and Agriculture": An Interpretive Exhibit Apprenticeship for Local Historical Societies
- 6 To Use or Not: Archival Records in Museum Exhibitions

- 26 Women's History in Exhibits, Landmarks, and Preservation

**AASLH 1986 Oakland, California**

- 6 Collecting, Exhibiting, and Interpreting the 20th Century
- 41 Labeling for the Masses: How to Produce Effective Exhibit Labels

**TAM 1990 Lubbock, Texas**

- 39 Exhibits Planning: A Case Study in Cooperation

**TAM 1989 Beaumont, Texas**


- 9 Exhibition Sharing
- 18 Exhibit Review

**MMA/MPMA 1988 Kansas City, Missouri**


- 14 There Must Be Some Way to Get It Right: Curators and the Long-Range Exhibit Plan
- 15 Videodisks for Museum Exhibits
- 17 Making TRACKS: Planning and Development of a Statewide Traveling Exhibit System
- 21 Traveling Exhibits: Design for Knock-Down, Packing & Maintenance

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 Program Notes for AAM, Denver, 1991

For the past few months many of you have been playing phone tag, talking ideas, dealing with FAX frustrations and pulling together many of the sessions which will make up the 1991 AAM program in Denver.

These efforts have again resulted in a strong group of NAME proposal submissions for the AAM Program Committee to consider. The work paid off. This year, NAME presented 22 proposals, either alone or jointly proposed with another Standing Professional Committee, around the idea of FORCES OF CHANGE and 15 have been accepted for inclusion in the conference.

If the variety of the programs is an indication of a conference worth attending, then now is the time to think about a trip to Colorado in May. Let me give you something of a tease with session titles:


- And the Walls Came Tumbling Down: Preparing for Loans and Exhibitions with Eastern Europe
- When the Exhibit Shoestrings are \$499.95 or Less
- Re-thinking Museums: Bicultural and Multicultural Perspectives
- Creating in Context: Installation Art in Museums
- Critiquing Museum Exhibitions
- Exhibiting the Unexhibitable

Convinced? Not yet? Additionally, there will be discussions of Computer-Aided Design, exploring interactive video, and discussion of what it means to become a more inclusive institution in a pluralistic society.

Thanks to all who worked hard in developing proposals and see you in Denver.

*Jim Volkert*

First Vice President / Program Chair

 Marketplace at AAM

The NAME MARKET PLACE OF IDEAS in Denver will feature methods and means that exhibit planners, designers and fabricators can use to address the forces of change that shape both exhibits and the way in which exhibits are produced. The session will feature speakers on mount-making, alternative manequins, using large murals in exhibits, the need and means to make exhibits accessible to all visitors and alternative materials. Plans are being made to add a speaker on the design and fabrication of banners, both in-house and using commercial vendors. Bring your questions and answers to the forces which shape your exhibits and plan to attend NAME's MARKET PLACE OF IDEAS in Denver.

*Whitney M. Watson*

**Hey / Notice / Exhibit Builder Magazine**


Did you get a renewal subscription notice from *Exhibit Builder* magazine? If you did, write across it "NAME member" and send it back. There was a mix-up at the *Exhibit Builder* mailing house, and the notices should not have gone to NAME members. Jill Brookman, Publisher of *Exhibit Builder*, assures me that her magazine is still a benefit of joining NAME.

If you are not receiving your subscription to *Exhibit Builder Magazine*, drop a note to Jill Brookman and let her know that you need to be put on the list. Write to: **Jill Brookman, Exhibit Builder Magazine, 22900 Ventura Blvd, Suite 245, Woodland Hills, CA 91364.**

**Corrections for last issue:  
Summer 1990**

Wendy Jessup wrote to point out the following corrections for her article, "Conservation: A Basic Overview for the Exhibit Professional."

Page 17, line 26: "ultraradiation" should be "ultraviolet radiation."  
Page 18, paragraph 2: Should have read, "A professional organization open to anyone who is interested in the conservation of museum collections. Publishes a Journal twice a year that often has information that may be of interest to the exhibit designer and planner. The AIC also has a referral system for obtaining the assistance of a conservator. Ask for a copy of 'Guidelines for Selecting a Conservator'."

 The Contemporary Arts Center  
Needs Help

*Exoneration is not Freedom*

"Relief and triumph were felt by the museum and the arts community after the jury acquitted both The Center and our director Dennis Barrie on October 5 on all four obscenity charges. However,



the verdict does not signal a return to business as usual because the trial left The Center with an enormous financial burden. Even with substantial *pro bono* legal and paralegal services, the costs of the trial were approximately \$350,000—an amount that a cultural organization of this size can not withstand without substantial damage to the institution.”

“In addition to financial obligations for trial-related costs, The Center has suffered major blows to general operating support as a direct result of the Mapplethorpe controversy....”

“Thus far, contributions totaling \$243,000 have been received for the Legal Defense Fund, leaving \$107,000 still to be raised...”

While participating in an American Association of Museums National Program Committee meeting a few weeks ago, it was pointed out to me, by someone wiser than I, that the fight Dennis Barrie and the Contemporary Arts Center waged was not over for them. That in fact, their lives were still in turmoil due to their stand on the Mapplethorpe controversy and the debt amassed during that battle. The trial is over but there are long-term ramifications.

I brought this issue to the NAME Executive Board during our meeting on November 16. The NAME Executive Board voted to help support The Contemporary Arts Center of Cincinnati, by contributing to the Legal Defense Fund and by getting the word out that they need financial help. We are asking our members, our museum colleagues and friends to consider contributing to this cause.

Dennis Barrie stuck his neck out for us and now, once again, he needs our help. Donations should be made to: The Center Legal Defense Fund, c/o Dennis Barrie, The Contemporary Arts Center, 115 East Fifth Street, Cincinnati, OH 45202-3998

I know that money is tight, but please consider making either a personal or institutional contribution, or both.

*Louise L. DeMars*

President, NAME

## About the Profession

### Evolution of a Natural History Museum

The decade of the '80s seemed to be a period of rapid evolutionary growth for museums around the country. Certainly the Cincinnati Museum of Natural History experienced a leap to a level far beyond what the small, crowded facility on Gilbert Avenue ever presumed to be: from a 50,000-square foot to a 500,000-square foot building, from a private organization to one serving many interested parties, from a traditional display setting to a showcase for proven contemporary exhibit techniques. As the Museum and Union Terminal are clearly confirming, adaptation is necessary for survival.

The magnificent Art Deco Union Terminal was among the last of the great municipal railway stations. An architectural masterpiece designed by Alfred Felheimer and Stewart Wagner, the terminal featured a 12-foot-high semicircle of limestone and glass—the highest half-dome in the world—two 105-foot-long panoramic murals by Winold Reiss, and scores of other thoughtful detailing. Unfortunately its opening in 1933 occurred more than a decade after railroad passenger travel had peaked, resulting in its early demise as a terminal. By the late '50s, Union Terminal was but a dinosaur of the glamorous era of train travel.

In the mid-'60s the Cincinnati Science Center opened its doors in the building. This time the timing was ahead of itself! Here was an educational facility designed to let the visitor have immediate firsthand experience in physical sciences: minimal labels, simple but catchy design, a challenge to visitors to learn more later. Sound familiar? A little like the Exploratorium? Remember, this is the mid-'60s, when trade-show-like and closed case exhibits prevail; without the proper funding base, the Science



*Union Terminal Building—  
home of the Cincinnati  
Museum of Natural History*

*continues next page*



## *About the Profession continues*

Center closed its doors in 1970.

The city purchased the building in 1975 and, hoping to save it and satisfy public sentiment, ran ads in the *Wall Street Journal*: "World-famous Cincinnati Union Terminal for lease—\$1 per year." In 1980 a Columbus developer turned the structure into a shopping center with more than 30 stores. Marketing and economic problems ended the complex in the early '80s.

The Cincinnati Museum of Natural History and the Cincinnati Historical Society initiated plans for a joint museum project in the vacant terminal. E. Verner Johnson and Associates prepared the master plan, which documented the fiscal and design feasibility of the joint project and helped obtain passage of the 1986 bond levy for Union Terminal's adaptation into a museum center. When complete, the natural history museum will have about 90,000 square feet of permanent exhibit space as well as a 10,000-square foot changing exhibit gallery.

Phase One of the exhibit construction ended in November 1990, when the Cincinnati Museum of Natural History, Cincinnati Historical Society library and museum, and Omnimax theater opened to the public. The special exhibit gallery was prepared with dramatic lighting, fog machines, taped sounds for what else but . . . Dinamation! A far cry from the crowded building and limited parking of the Museum's last home! The 50-foot-long, 20-foot-high Tyrannosaurus rex fit comfortably.

The Children's Discovery Center—7,200 square feet of the north ramps—also opened in this phase. Walking onto the north ramp from the rotunda area, visitors enter *All About You*, an exploration of various components of human life. On the lower ramp, the *Pathways to Change* exhibit opens with the timely examination of our environmental impact over time and of the need for environmental ethics when changes occur. The first time tunnel arrives at a Fort Ancient Indian village hundreds of years ago and shows how prehistoric tools, shelter, and food-gathering methods changed the environment. The

time tunnel continues the story in 1790, when European settlers have just arrived. An open log cabin explores the settlers' search for shelter and food and the related tales of early deforestation and recycling. Time marches on to the 1890s, to the industrialization of the Midwest, when many workers emigrated to the rapidly growing Cincinnati area. Visitors experience a cutaway Victorian house that shows how shelter, the Industrial Revolution, and advertising and mass production all had an impact on the environment. The final time tunnel brings visitors to 1990. Displays in a partial contemporary house explain heating, cooling, insulation, and construction of modern dwellings, focusing on shrinking resources and environmental conservation concepts.

*All About You* is a contemplative exhibit with a theme; it does not present itself like the typical "lights-and-bells" interactive exhibit. Design staff will have to observe and adapt this exhibit as visitor responses are studied, but the important message will not change.

Phase Two of the expansion is planned for the fall of 1991. This will include three more permanent exhibits and a touring exhibit in another gallery space. An introductory area tells the story of a single artifact, a Paleo-Indian spearpoint, by following it through a series of special-effect dioramas from the Indian campsite where it was created 12,000 years ago, to the archaeological dig where it was recovered, and on to the museum. Then there is the Kentucky limestone cavern, rebuilt based on the phenomenal visitor reaction to the previous walk-through cavern exhibit completed 20 years ago. Done with more realistic production techniques, it will have a 24-foot waterfall, a 25-foot dome pit, stalactites and stalagmites, and other formats typical of limestone caves. Two distinct trail levels will enable handicapped visitors to enjoy the cave's major features, at the same time preserving for all visitors the element of adventure of wild caves with minimal lights and interpretive labels and a humid 58° F temperature. The upper trail is wheelchair-accessible, while the lower trail contains an 18-inch squeeze and a maze with obstructing



boulders and blind passages. An interpretive area outside the cavern walk-through will introduce visitors to cave geology, biology, conservation, and safety before entering the exhibit. The third major exhibit to open in the fall will be the Ice Age exhibit. At 20,000 square feet, it is about the size of all the exhibits in the previous museum. A 5,000-square-foot interpretive area contains interactive displays



*Painting a small portion of the 4000 square foot mural*

such as computer games, microscopes, electronic maps, and biomechanical devices to teach about anatomy. When visitors leave this area and enter an 80-yard-long reconstructed landscape, learning reaches a sensory level. Sounds, smells, and special lighting effects help enhance the recreated glacial landscape. Visitors walk through an ice cave at the far southern end of the continental ice sheet. The cave walls are shades of blue, smooth, scalloped, and partially translucent. Temperature drops and meltwater pours off the glacier into kettles that form bogs, then disappears underground to resurface farther south at Big Bone Lick. Precisely recreated plants, more than 70 realistically detailed fiberglass animals, a 4,000-square-foot mural, and a host of local geological formations, all rendered with painstaking attention to detail, make this an exhibit to be revisited many times for different levels of information.

So, the once small, private Cincinnati Museum of Natural History has evolved into a major institution with funding from federal, state, county, and city sources. How does it adapt to the new rules?

Learning about the Hamilton County bid process was a crucial start. The "Museum" became the designer and artists for the Ice Age exhibit, and a group of fine artisans were hired as museum staff to build this exhibit. (Outside designers could be selected for remaining exhibits.) All other production work was bid out. While working on this project, a decision that once was made instantly now took

work orders, change orders, and going through a chain of command beginning with the construction supervisor and somehow usually ending with an additional cost to the project. New vocabularies were learned, accounting procedures were documented in triplicate (waiting to be reviewed), hundreds of contracts were written, scheduling could compete with a metropolitan subway system! But the synergy created by such a huge and energetic project has fed the evolutionary process and will sustain it until the opening in 1991.

As far as exhibit planning goes, a recombination of resources occurred, presumably to produce a better product. The exhibit staff had an unprecedented luxury of time (at least more than usual) and money (at least more than usual—about \$6.5 million) and could begin to incorporate evaluation and visitor consideration on a much higher level than ever before. Through a National Science Foundation (NSF) grant, Dr. Chandler Screven guided the evaluation efforts on the Ice Age exhibit. A series of prototypes exhibits designed to teach and to clear up misconceptions about the Ice Age were evaluated for six months. The Phase One evaluation process was divided into two parts: a planning stage and a design stage. During the long planning stage, message analysis and audience analysis allowed exhibit evaluators to better access visitor knowledge, attitudes, and misconceptions about particular concepts and to determine what and how visitors learned from a particular exhibit. This is also when the exhibit developers decided

*continues next page*

*Carving the ice cave in the Ice Age exhibit*





## *About the Profession continues*

the type of objects, labels, graphics, and other exhibit components that would be used for the prototype exhibit. After the planning stage was carried out, exhibit developers designed prototypes and did visitor observation and testing for attraction and communication on the prototypes. Phase Two of the evaluation was testing typography and layout to continue to refine that information into an effective and aesthetically pleasing format. Handicapped accessibility and enhancements of exhibits for all ages were also considered.

The results of applied testing and evaluation are evident. "Biomechanical" interactive exhibits that compare the sabertooth with a modern tiger, a carnivore jaw with a herbivore jaw, and limb movement with regard to muscle attachment will be ready for manipulation. A computer modeling program to show how scientists study glaciers, and computer games to reconstruct an Ice Age animal and to keep an animal from becoming extinct will also be available. Visitors can learn how scientists study clues from the past to interpret what we see today by, for example, observing how a paleobotanist studies pollen samples with a microscope. A group of area high school students, called "Lab Rats," are stationed throughout the museum to explain the exhibits, answer questions, and put on mini-performances and full-length productions in the auditorium. Survival of the fittest will surely include paying attention to what the visitor needs in terms of exhibit involvement, comfort, and employee contact.

Adaptation is in fact what the building and the Cincinnati Museum of Natural History are all about . . . but on what terms? It is hoped that although the Museum is competing with expanding multi-media events and other entertainment complexes, it will not be at the expense of its mission as an informal learning center to build community awareness of the human role in the global natural environment. Furthermore, this was probably the last chance to make the Union Terminal building work. If the

Hamilton County tax levy had not been passed in 1986, then this magnificent building from the past would have deteriorated beyond the point of restoration and only would have been known about in historical archives and people's memories. If the Museum does not continue to spread its message in exciting ways that spark visitors to learn more from other places and to respect the natural world, then the Museum's evolution could come to a dead end. But as the Museum, with Phase One "complete," opened its doors in November 1990, extinction seemed the farthest thing from everyone's mind. Work is proceeding for the Phase Two fall 1991 opening. Staff will continue to observe visitors closely and change as much as possible to ensure that, as visitors grow through exposure to the Museum, the Museum continues to develop and adapt along the lines of successful evolution.

*Sandra Shipley-Toombs*

Deputy Director of Exhibits

Cincinnati Museum of Natural History

### **Virginia Sea Turtles: Timeless Travelers**

On any given day hundreds of people witness the migratory route of a prehistoric animal as it makes its way from the Chesapeake Bay to the waters of the Caribbean. They come to look and to marvel upon the earth's largest living reptile, to observe the ancient spectacle of thousands of tiny hatchlings madly dashing for the sea from nests in the oceanside dunes. Hundreds more peer beneath the water, coming face to face with creatures so well adapted to their environment they have remained unchanged for millions of years.

You ask, how can all this be possible? The answer is simple, just go to the Virginia Marine Science Museum in Virginia Beach.

*Virginia Sea Turtles: Timeless Travelers*, the Virginia Marine Science Museum's latest and most innovative temporary exhibit, has opened and visitors from all parts of the globe are taking it in.

The ambitious effort was conceived by several institutions dedicated to the conservation of the threatened and endangered sea turtles. It was



brought to fruition by an implementation team of museum staff members, which researched, created, and designed the exhibit.

One needs only enter the exhibit room to begin to appreciate the beauty and wonder of these marvelous voyagers of the open ocean. The exhibit is a room for discovery, a catalyst to touch and to feel.

The exhibit is a paradigm of designing for a limited space. As the principal designer, I was confronted with 1500 square feet in which to present three configurations of aquariums, a children's area, a space for adult learning, a video program, a touch-screen computer, a satellite tracking device and mural, and much, much, more.

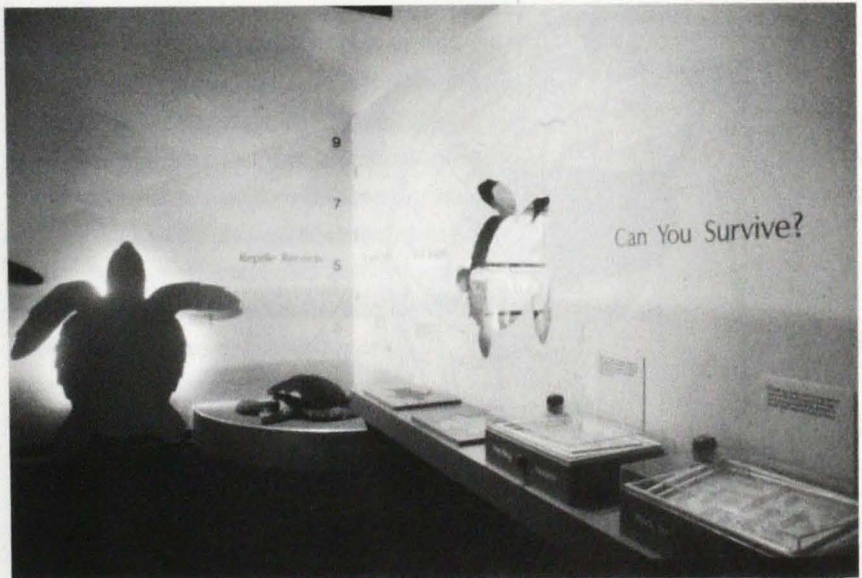
The challenge, therefore, was to create exhibits within a space that would become claustrophobic if not properly handled. The space had to be gorgeous to look at and to be in, easy to access and use, comfortable, colorful, innovative, and fun.

Beginning with a 1/2" scale maquette, I experimented with partitions, platforms, recesses, projections, counters, cabinets, circles, squares, and triangles. After much cutting and glueing, an approved layout was achieved. Color and surface textures were then introduced. An appropriate typeface was chosen, and a graphics scheme devised. Of course this is a greatly simplified account of the actual process. The final exhibit was a result of months of planning.

Upon entering the room, visitors follow a curved partition, painted with cool, sea green bands of color, to a video wall that serves as an introduction to the exhibit. The bands of color continue along walls and partitions, moving museum goers smoothly from one exhibit to another. A large painted mural of the Atlantic Ocean and Caribbean Sea dominates a section of the wall where satellite transmissions and a laser plot the route of a migrating sea turtle. Directly across from this exhibit are the aquariums, each with a separate, but unifying theme. A false wall separating the aquariums from the children's area supports a large graphic explaining current sea turtle research and conservation efforts. A unique device, a cut-out in the shape of a

loggerhead sea turtle, which is backed by two panes of cool green acrylic, visually ties these two areas together while eliminating any feeling of confinement.

The children's area is identified by brightly colored, edge-lit, life-sized silhouettes of each turtle species featured in the exhibit. Large six-inch numbers march up the walls at each corner, giving the



visitor an idea of how very big these animals can get. These numbers vary in value from light to dark blue, intensifying their effect against the sea green walls. Low counters, filled with activities such as puzzles, rubbings, stampings, games, soft sculptures, and a turtle suit wrap around the partitions.

Throughout the exhibit the text is Caton Book coupled with Optima Medium for the headings. These two faces compliment each other extremely well and were chosen for their contemporary look and readability.

*Virginia Sea Turtles: Timeless Travelers* opened Memorial Day weekend 1990 and is scheduled to run through the end of the year. It was designed so that portions would become a permanent part of the museum, while other sections would be incorporated into a traveling exhibit for temporary set-up outside the museum.

David Shurbutt, Exhibits Coordinator  
Virginia Marine Science Museum



## The Regions Report

### Mid-Atlantic



Thanks to all the participants in the Exhibit Planning and Production Marketplace at the MAAM annual meeting in Princeton, New Jersey. We received excellent reviews from attendees as well as from the MAAM Program Planning Committee. This informal type of session will be an annual feature of NAME programming for the regional meeting. As a note to NAME members in the Mid-Atlantic, consider joining the regional association. It can be a great opportunity for exhibit developers, designers, and technicians who can't go to the AAM annual meeting to share information and techniques. Contact the MAAM office in Newark, Delaware at 302 731 1424 for information. We can also use your input on program ideas for next year's annual meeting in Buffalo. There is a lot of room on the program for exhibit-related sessions and no doubt plenty of stories to tell from the five state region.

Also, kudos to Carol Runyon at the Baltimore Public Works Museum for coordinating a successful workshop on interactive exhibits. We have high hopes for a second program on interactive technology on November 15 at Techworld 2000 in Washington, DC, co-sponsored by NAME and MER.

New York and New Jersey NAME members should check local listings over the winter months for an informal evening get-together. We are in early planning stages for a local museum visit, with dinner to follow, and hope to share the evening with members of NYCMERT. Expect a call when a date is confirmed.

Finally, a reminder that Karen Fort and I will be looking to Mid-Atlantic NAME members as we plan the region's programming. Please contact us if you would like to become more involved with NAME.

*Max Cameron*

Mid-Atlantic Co-Representative

### Midwestern

Jean Stevens held a successful NAME business breakfast at the Michigan Museums Association Conference in August (MMA). Next year NAME will have both a meeting and a program. Lynne Friman will be part of an exhibition panel, which was approved by the MMA program committee.

NAME has a strong presence on the MMC (Midwest Museums Conference) board. As board members we attended strategic planning meetings, the purpose was to discuss and review the members benefits, hire paid staff, and other long range planning goals, Amy Leidtke will work on one of these MMC panels.

The Midwest regional meeting had many programs that appealed to exhibition related members. These included: Edwin Schlossberg gave an interesting and amusing keynote on "Museums in the Information Age," lectures on "Creativity Techniques," "Team Dynamics," "Exhibit Evaluation," "Hands on Camcorder," "So You're Thinking of Borrowing an Exhibit?," and "Interactive Videodisc on a Shoestring."

The NAME business breakfast was most informative and we got into a rousing discussion of salaries. We intend to address the issue in greater depth in the near future. Members also commended the Board (especially Mark Driscoll) on the quality of the 'Exhibitionist.' Asked if NAME would ever offer a national retirement service, like the National Parks Service, because museum careerists move around so often, that accruing benefits at one place is often difficult. They mentioned that audio taping of AAM meetings is helpful, but because much of our programs are so visual it would be helpful to dupe sets of slides to be sold with the packet...or video tape?

The Highlights of the MMC Conference was NAME's "Just Labels" workshop. Held at the Indianapolis Children's Museum, 25 curators and designers discussed interpretive label content, typography and production. It was a day long seminar with Lynne Friman, Amy Leidtke, Rita Kohn and



Marc Jennings presenting and the evaluations were very positive. We would like to thank NAME member Nikki Black, MMC program Chair, for all of her assistance in planning the event. She ran a complex and seemingly flawless conference.

Next year's MMC Conference will be in Minneapolis-St. Paul, Minnesota on September 25-28. The theme is "The Power of the Object." One of the sub-themes is, "The Exhibit as the object - -Who comes to our exhibits?" How do different audiences perceive the objects, words and other media we choose to exhibit? What choices do visitors make when they experience an exhibit, and how can we assist them? This seems like fertile ground for NAME involvement. We intend to provide NAME-sponsored workshops related to these themes. In fact there is an MMC SPC representative to work with us toward that goal. This insures greater NAME representation on a regional level.

*Lynne Friman*

Midwestern Co-Representative

## Mountain-Plains

NAME now has 101 members in the MPMA region. This is the highest number of members that an exhibits group has ever had and the highest number of any standing professional committee in the region. Two sessions being sponsored by MPMA/NAME at the 36th MPMA Annual Meeting: "Just Labels and Labels Beyond the Typewriter" and "Plexishop for Small Museums." There were 44 and 43 participants at these sessions, respectively. MPMA/NAME also had a business meeting at which 12 people attended. Free information and literature regarding NAME activities and resources were distributed at the business meeting as well as made available to Annual Meeting participants by way of distribution table. A NAME videotape of exhibits from around the U.S. was also viewed at the business meeting. Discussion focused on display of Native American artifacts in regard to current changes in ethics and the repatriation issue. Participants were encouraged to submit proposals for sessions at the next MPMA Annual Meeting in

Albuquerque, New Mexico, 1991. Regional Representatives Peter Tirrell and Reba Jones have been working with state museum associations in an effort to co-sponsor exhibit related programs and sessions. A list of regional NAME members and a letter of request has been sent to Bob Grant for annual renewal of MPMA/NAME's standing as a professional committee in MPMA.

Proposal forms for the 1991 Annual Meeting are being sent to all NAME members in the region with a request for participation. NAME is co-sponsoring the exhibits workshop, "Exhibit Design and Construction," with the Oklahoma Museums Association at the University of Oklahoma in late April 1991. Interested individuals should contact Carolyn Pool, Director, Oklahoma Museums Association or Peter Tirrell, Assistant Director, Oklahoma Museum of Natural History.

*Reba Jones*

Mountain-Plains Co-Representative

## New England

### Label Workshop

Taking advantage of the New England Museum Association's annual conference in Mystic, Connecticut, NAME held a one-day workshop on labels on October 23, the day before the conference began. The workshop facilities were courtesy of Mystic Seaport, and Stuart Parnes coordinated the logistics of the event. Over 35 museum professionals participated in the three sessions, and each of the New England states was represented.

John Gambell, a graphic design professor at Yale University, spoke on typefaces—their historical context and factors that affect their legibility. In addition to his oral presentation, he distributed a bibliography, "fine points" and "rules of thumb" regarding typography, and engaged the participants in an impromptu quiz on choosing typefaces based on historical context.

Serena Furman, exhibit designer at the Museum of Our National Heritage in Lexington, Massachusetts, presented a vast array of label production techniques, from letraset, to stats, to backlit

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## *The Regions Report continues*

signs. She discussed the pros and cons of each method, weighed against their respective costs. Ted Penn, director of the Commonwealth Museum in Boston, presented a high tech method of label production. While he may not win any spelling bees or typing contests, Ted demonstrated how a label can be produced in a short period of time, using various word-processing, drawing, and desktop programs on a Macintosh. He drew, wrote, produced, mounted, and presented a "label" about Louise DeMars to Louise, who graciously accepted from the audience.

The final session focused on label writing. Sam Taylor of the American Museum of Natural History in New York City, described front-end evaluation techniques, which should help ensure that visitors' questions are answered in the label copy. His lively presentation included the pros and cons of audience interviews, questionnaires, and question and answer boards.

### **NEMA Meetings**

NAME sponsored two, back-to-back sessions at the NEMA meetings in late October. Both of these "sell-outs" were chaired by Ted Penn of the Commonwealth Museum. "Picture Research" and "Images for Exhibits and Publications" focused on an important aspect of exhibit design: the images. Presenters at the first session included a photo researcher, an exhibit project manager, and an archivist with a large historic photographic collection. At the second session participants learned about new techniques of photo production.

In addition, NAME sponsored a small breakfast meeting where members became reacquainted with each other. Louise DeMars described the preliminary plans for the members' retreat in Boulder next spring, and members spoke about their needs for workshops.

### **Local Activities**

Boston-area NAME members are holding another evening session in November at the New England Aquarium. New England Co-Representa-

tive Richard Duggan and his staff at the Aquarium are planning quite a "splash" on November 28th.

On January 15th Richard Fowler, guest exhibit designer at The Computer Museum, will host the Boston crowd for a behind-the-scenes look at the "Walk-through Computer" exhibit that opened last summer to rave reviews.

These evening sessions in Boston have helped develop a network for exhibit professionals in the area. In addition to learning about new techniques or seeing a different exhibit "shop," NAME members in the Boston area are getting to know their colleagues—a sense of community is developing. If anyone is interested in starting similar events elsewhere, please feel free to contact either Richard Duggan of myself, and we will be glad to describe the logistics of arranging these sessions. We would also like to hear specifically from New England NAME members who have any ideas for special workshops to be held during the year.

*Penny Sander and Richard Duggan*  
New England Co-Representatives



# INSIGHT

**When was the last time** you were so absorbed in a creative project that you lost track of time, place and space? **Wouldn't it be great** if all projects flowed that way? **Is it possible** to set-up work situations so that creativity and productivity flow? **This retreat** will focus on creativity and explore ways to keep it alive during the collaborative process.

**Innovators** from a variety of creative fields will join senior museum exhibition professionals in Boulder for 2 1/2 days of open-forum discussions preceding the 1991 AAM Annual Meeting in Denver.

**Topics** to be addressed:

- **The Mind's Eye: Thinking Visually**
- **Management Skills: Liberating Creativity**
- **Environments for Creative Work**
- **Tricks of Other Trades**

**Look** for the application in the January 1991 mail.

**Plan** now to attend.

**Projected cost** of approximately **\$450**

includes:

**registration** fee, retreat **materials**, 3 nights and 2 1/2 days **room & meals**

**College Inn Conference Center**  
University of Colorado • **Boulder**, Colorado

**Exploring**  
Diverse  
Models  
of the  
Creative  
Process

**NAME**  
**RETREAT**

Thursday  
Evening  
**May 16**  
to  
Sunday  
Morning  
**May 19**  
1991

**Boulder**  
Colorado



## *The Committees Report...and Report..and Report...*

### **Museum Exhibition Design Education Guidelines**

#### **Introduction**

These guidelines have been prepared by the National Association for Museum Exhibition to encourage growth and excellence in museum exhibition design. The guidelines are not intended as a mandatory definition of how museum exhibition design education is to be accomplished at individual institutions. Rather, the basic elements of a museum exhibition design education are set forth to assist educators, educational institutions, and prospective students in evaluating current strengths and guiding future development in their courses and programs of study.

#### **Definition**

Museum exhibition design is the professional service of structuring the information, ideas, and forms through which museums present material objects in order to inform, interest, persuade, inspire, and provide educational and pleasurable experiences to their public. Exhibition design, traditionally the design of three-dimensional environments containing objects and written information, also includes architectural space, signage, and environmental graphics; and with changing technology it now encompasses film, video, audio, robotic, and computer-related programs and imagery.

#### **Scope**

Museum exhibition design education is three-fold:

**1. Design theory** builds a framework that combines the goals of higher education with the professional goals of exhibition design. Both history and criticism are included in that framework. Exhibition designers need a sense of the role of design in relation to history, particularly knowledge of facts, trends, and sequences of historical developments in museums. Design criticism raises questions concerning multicultural, social, functional,

and aesthetic values. A curriculum should include courses in the arts and humanities to encourage the creative and intellectual development of the student.

**2. Applied design** should embrace two- and three-dimensional design in all media with a knowledge of visual communications, graphic design techniques, and communication technologies. Whatever the particular project, the exhibit designer must be able to plan and produce form. As a planner, the designer analyzes a museum's or exhibit's objectives, studies the potential audience, assesses existing exhibits on the same subject, and develops a strategy for meeting defined objectives within the constraints of time, space, budget, and available technology. As a producer of form, the designer uses the skills and resources of art (color, texture, composition, metaphor), three-dimensional fabrication (volume, texture, space, replication), and/or environmental perception (light, sound, smell, motion), to create products that implement the strategy. These products may be exhibits, print media, non-print media, or any combination, designed to address diverse publics in museums of art, nature, science and the humanities.

**3. Professional ethics** pertain to the standards deemed necessary to maintain the integrity of one's work. These include respect for one's peers, for contractual obligations, and for the goals of museum work. A curriculum should include instruction in museum functions, in object conservation, and in a museum's overall obligations to its public.

In summary, a museum exhibition design curriculum should develop a capacity for critical thinking, stimulate imagination and innovation, perfect design abilities, and instill a sense of personal and social responsibility.

#### **Objectives**

A museum exhibition design curriculum should develop:

1. The ability to identify and solve problems.
2. The ability to obtain and apply appropriate information.

**NAME is planning to make the Museum Exhibition Design Education Guidelines available to schools, museums and individuals. We are publishing this final draft for your "last chance" review.**

**Send your written comments to:  
Darcie Fohrman  
P.O. Box 892  
Monterey, CA 93942**



3. The ability to organize, represent, and communicate information effectively through design.
4. Knowledge of museum philosophy, the history of museum exhibition design, and the role of exhibition in relation to the mission of the museum.
5. The ability to communicate both concepts and requirements to museum administration, museum boards, funding sources, production specialists, and other professionals who contribute to the design process.
6. Knowledge of exhibition design management, evaluation, and costing.
7. The ability to plan effectively.
8. The ability to work well with people, to recognize personal limitations in knowledge and skill, and to respect and recognize the contributions of others.
9. Sensitivity to the museum's multicultural constituencies.
10. The ability to make things understandable and enjoyable for all types of audiences.
11. Respect for proper use of museum objects and an awareness of sound conservation practices.
12. Knowledge of how things can be made and the ability to get them made.
13. Knowledge of how and why things work and the ability to apply technology effectively.

#### **Approach**

To achieve the previously described objectives, a curriculum in museum exhibition design should provide educational experiences of the following kinds:

- **Design Studio** • A studio experience to develop the ability to conceptualize museum exhibition design, to develop skills and techniques of synthesis, representation, and communication, and to develop the ability to organize and produce physical exhibits that clearly communicate their intended messages to the intended audience. This experience should involve behaviors representative of actual museum exhibition design, and use different media to produce physical representations or models of an exhibition in the appropriate museum context.

- **Practicum/Internships** • Practical experience in, or through contact with, a museum, design

office, display house or institution to provide knowledge of the presentation of culturally educational information in a real world setting.

- **Research/Thesis** • An opportunity to shape and present a program of individual study in a manner which has the potential to contribute to the body of knowledge in museum exhibition design.

- **Exhibition Graphics** • A course of study providing instruction in scripting, typographic layout and production of descriptive labels, signage, graphic images and other information that helps to document and define an exhibition and its environment.

- **Exhibition Technology** • Instruction focussed on the problems of exhibit production and the application of different technologies to meet many types of museum exhibition needs; one which introduces the student to the range of suppliers and services, including display fabricators, animation services, security system providers and others.

- **Electronic Media** • Educational experiences focussed on the ways in which sound, video, computers and robotic devices may be incorporated into museum presentations of various types.

- **Museum Operations/Exhibition Management** • Instruction exploring the history, organization and operation of museums as cultural institutions, economic entities, and management enterprises to provide the student with insight into the functional differences between museums of different types, sizes and missions, and their management of exhibition design.

- **Humanities/Allied Arts** • Instruction which addresses a range of ethical, philosophical and social questions pertinent to the role of art, design and museums in society. Language arts, behavioral psychology, education, performing arts, studio arts, architecture, graphics, industrial design and arts management are useful related courses.

- **Ethics** • Instruction which addresses the museum exhibition designer's ethical obligations to society and to his/her peers and employers. Special attention should be given to professional codes of ethics promulgated by the museum profession.

#### **Duration**

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It is recommended that a total of no less than two academic years of full time study be devoted to course work pertaining directly to museum exhibition design. Where individual courses are offered they should carefully focus on one of the above described types of educational experiences in order to facilitate the transfer of credits between institutions and the accumulation of credits toward a degree.

#### **Accreditation/Assistance**

The National Association for Museum Exhibition does not, at this time, accredit educational programs. It does, however, provide a curriculum clearinghouse. Upon request it will review any proposed curriculum or course, and advise regarding how it might be strengthened and/or coordinated with other offerings. NAME also offers resource assistance (reference materials, suppliers, speakers, etc.) on request. A cooperative, supportive effort directed at encouraging the responsible growth of high quality museum exhibition design education throughout the country is the intent of this policy.

*These education guidelines were written by Dr. Charles Burnette, University of the Arts, Philadelphia. Mark Driscoll and Marie C. Malara contributed greatly to developing the philosophical perspective of these guidelines. Edited by Barbara Thompson, Center for Museum Studies, JFK University. I would also like to thank Gail Anderson, Jay Barnes, Louise DeMars, Dextra Frankel, Lynne Friman, George Gardner, Paula Liken, Frank Madson, Andy Merriel, Stuart Parnes, Penny Sander, James E. Sims, Roger Vandiver, and Jim Walther for their advice and encouragement through out the arduous process of researching and writing these guidelines.*

*Darcie Fohrman*  
Guidelines Project Coordinator

## *On the Technical Side*

### **Display Boards—A General Guide**

Deciding which board to use in the museum environment used to be an easy task. Now that technology has progressed, there are many different kinds of boards manufactured, each one with different applications, specifications, and methods of fabrication.

Boards have typically been used for backdrops, temporary walls, substrates for artwork, media to mount artwork and photographs and for the manufacture of display cases and stands. Depending on the need, some boards work better than others. Some considerations for selecting board type are: budget, longevity of the exhibit, weatherability, and desired surface quality of the board.

For this article I have outlined some general board types and some of their trade names. I have also included some fabrication techniques and guides for selecting the right board.

#### **Wood and Paper Boards**

These boards include plywood, fiber boards, composite boards and particle boards. Standard wood working tools and water based glues and paints can easily be applied with this type of board. Concealing butt joints is more difficult with these boards because they are more prone to expand and contract with changes of humidity. Rain Guard manufactures an elastimeric patching compound (which retains its flexibility unlike drywall joint compound) which can easily be used in butt-joining these kinds of boards. 800 272 4647, in California 800 373 4647.

Plywood cuts best when using a fine-toothed saw. The cut edges may splinter and one method to prevent this is to apply paper masking tape to the cut line. After cutting, carefully pull the tape away from the cut edge. When using a panel saw or portable saw, place the board's good side face down. When using a radial arm saw or table saw place the good side up. Plywood glues best when the surfaces are roughed with coarse sandpaper.



Clamps should be used to hold the wood secure while the glue is setting.

Standard Fir Plywood is graded on its surface layer as well as the type of adhesive used to glue the laminates. The most common fir plywood used in the museum field is ACX. This board has one smooth and paintable side (A) and one filled side (C). The X refers to exterior glue between the laminates.

Hardwood Plywood is manufactured with many different laminate surfaces. The most common surfaces are birch and oak. Birch plywood has a closed grain and has a very smooth surface. Birch plywood's surface paints very well with very little visible wood grain. Oak plywood has an open grain and does not paint as well as birch.

Durably Plywood has a paper surface and an exterior glue between laminates. This board makes good outdoor signs because of its moisture resistance and its very smooth surface. It is easily painted and cut with standard woodworking tools.

Composite Boards or Hardboards (Masonite / Duron / Duolux) are made from pressed wood fibers and come in two types: tempered and untempered. The tempered board is denser and heavier and treated with resins and oils. Tempered boards are also more resistant to moisture. Its surface is very smooth and can be painted or used as a substrate with minimum finishing. It can be cut with standard woodworking tools as well as die-cut. It can be punched, drilled, routed easily and leaves few burs and fibers. Some composite boards are weather resistant and can be used in outdoor applications. Oversized sheets are available and Duron contains no added formaldehyde.

Particle Board or Chip Board is usually half the price of standard plywood and works well as fake walls and hidden structures. However, particle board does not weather well, warps and is much heavier than the same sized wood board. Particle boards may also contain formaldehyde and are best used for limited purposes. Particle boards can be cut, drilled, glued and painted with standard woodworking tools, but its surface is much rougher than other wood boards.

Fiber Boards (Upson Boards) are made from fibers and wood pulp that are formed into inexpensive panels. They come with various thicknesses and interior and exterior grades. Some of these boards are very flexible and work well as pedestals. Latex and water based paint are often used when painting these boards. Upson boards are soft and are not easy to cut, nail or screw. When cut, their edges are ragged and must be sanded with a fine sandpaper. These boards do not take abuse and should not be used in permanent structures.

Types of Upson Boards include: All-Weather; Pebbled Upsonite; Universal Upsonite; Linen Upsonite; Easy Curve Upsonite; and Duo White 2. They come with various surfaces, thicknesses and resistances to moisture.

#### Foam Boards

Standard Foam boards are a "sandwich" of a paper surface and a polystyrene foam interior. They are much lighter than wood boards and are easily cut with a knife. Their surface is smooth and can be painted with latex, acrylic or oil paints. Foam boards are also easily screened (avoid high solvent inks). Glue with an acrylic, hot melt or water based glue (do not use solvent based adhesives). These boards have poor weather resistance and should not be used outdoors.

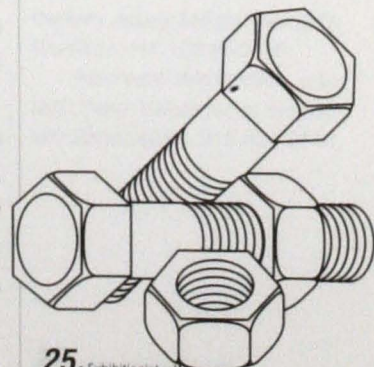
Foam-Cor is one of the more common foam boards. When cut, the edges stay compressed and creates a "pillowing" effect. It can also be die-cut and cold debossed or embossed creating special effects. Acid-free boards are available and Fome-Cor is available in different thicknesses and panel sizes; over-sized sheets are available.

Foam-X is similar to Foam-Cor but has a higher foam density. When cut, the edges do not "pillow" and retain their edges. Foam-X can have two different surfaces: a white clay-coated surface or a brown kraft paper surface. Both acid-free and fire resistant boards are available. Like Fome-Cor, different thicknesses and panel sizes are available.

Gilman Board has a greater "foam memory"; its edges return to their original thickness after cutting. Gilman Boards have a heavy clay coated, bleached sulfate, white surface that works well as

*Ed Mastro wrote this article on display boards. Ed is Exhibit Curator at The Cabrillo Marine Museum, 3720 Stephen White Drive, San Pedro, CA 90731 • 213 548 7563. I am sure he would welcome a call if there are any questions or comments about his article.*

**Bob Francis**



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## *On the Technical Side* continues

a substrate for air brushed art. Gilman Boards are available in greater thicknesses than other foam boards, up to 1 inch thick. Brown kraft paper and fire resistant boards are also available.

### **Heavy Duty Foam Boards**

Heavy duty foam boards are more rigid and stable than standard foam boards. They are also a "sandwich" board with different interiors and laminates. Power tools are usually required to cut these boards. Because these boards differ, each board must be treated differently.

Gatorfoam Boards can have three different varieties: Gatorfoam 1; Gatorfoam Natural; and Gatorfoam Acryliner. Gatorfoam 1 is moisture resistant and suitable for screen printing. Its surface layer is a veneer of resin and white kraft paper (called Luxcell). The surface pH is 6.5 which makes it good for mounting photos, but the surface layer does require a base coat prior to printing. It can be printed with acrylic, water, oil and solvent based inks. It can be glued with panel and hot melt glues. Gatorfoam Natural Board is similar to Gatorfoam 1, but has a brown Luxcell surface. This board is more resistant and has a smoother surface than Gatorfoam 1. Gatorfoam Acryliner is similar to the other Gatorfoam boards but has a gloss white plasticized surface. The surface is washable and is a good surface for vinyl graphics.

Kapa Boards have a polyurethane hard foam interior and are denser than polystyrene foam cores. It is a rigid panel that can be cut using knives or smooth, fine tooth saw blades. Avoid water based adhesives when glueing. There are three types of Kapa Boards: Kapa Plast (has a plasticized acid-free surface); Kapa-Line (coated chromoboard surface); and Kapa-Flammex (a flame resistant board).

Gilman Ryno HD Board has a high density polystyrene interior with a white clay coated surface. Its surface is ready to print on and it can be cut with knives and hand tools.

### **Solid Foam Boards**

Artcor Board is a sandwich of a polystyrene

foam core with a translucent styrene laminate. The surface has a high gloss and is washable. It can be fabricated into outdoor signs because of its moisture resistance. Cutting can be done with hand knives. Avoid solvent based adhesive when glueing.

Foamular and Art Boards are solid extruded polystyrene foam boards. They are moisture resistant and UV stabilized. When painted, water based or slow acrylic solvent based paints should be used. A base coat of latex paint is recommended. These boards are recommended for 3-D letters and graphics. Hot wire cutters or fine toothed power saws should be used when cutting these panels.

### **Plastic Boards**

PVC Boards are made from polyvinyl chloride foam which make them good for outdoor use, and are heat formable and screen printable. Standard power equipment can be used and these sheets can be nailed, routed, drilled and screwed. They also have an excellent resistance to chemicals and fire. They can be glued with PVC glues and printed with vinyl and acrylic solvent based inks. These sheets come in different colors, depending on the manufacturer. Some trade names for these boards include: Komapor; Komacel; Komadur (a solid PVC Board); Komatex; Sintra; and Trovcel.

Acrylic Sheets (Plexiglas / Arcylite) are typically clear, but can come in many different colors and levels of transparency and translucence. Opaque and mirror sheets are also available. These sheets can also be manufactured with different surface patterns. They resist high levels of impact and chemical exposure. They withstand weather and can be used in outdoor applications. They can be formed with thermoform equipment and cut with circular saws, Carbide saw blades are recommended with a tooth rake of 0-10 degrees. Acrylic sheets can be sanded, polished and drilled. Drills should have a point angle of 55-60 degrees. Acrylic solvent cements are used to glue these sheets. Some acrylic sheets filter UV light and make good display case lids and covers for museum exhibits.

Polycarbonate Sheets (Lexan / Tuffak) are similar to acrylic sheets with the following exceptions. They are much stronger than acrylic sheets

## **Mix and Match**

*A quick idea from Eric Hoag, one of the technicians at the Yale Peabody Museum of Natural History in New Haven, Connecticut.*

When using "security" screws to close your casework, mix them up. Use a variety of screw styles and it will add another security dimension to your installation.



and resist scratches and breakage. Since they are made differently than acrylic sheets, they can be glued with methylene chloride, MDC and THF solvents.

This list is not complete, but I have tried to include some of the major types and trade names of many different boards. I have only given a rough description and general guide to the fabrication techniques for these boards. Manufacturers and vendors are usually the best source of information and many will send samples and technical information regarding their products. The Foamboard Company (800 362 6267), is a good source of information regarding most of the foam and fiber boards and PVC sheets. Local lumber yards should be able to answer questions regarding wood products. Cyro (800 631 5384) and Rohm and Haas (215 592 3000) are two manufacturers of acrylic sheets and are very helpful regarding use of these products.

*Ed Mastro*

Exhibit Curator, The Cabrillo Marine Museum

#### More Catalogues

For all you people who don't have enough hardware and mail order catalogues here are some more candidates. All are worth having on a shelf somewhere within easy reach. **Selby Furniture Hardware Co. Inc.**, 1902 Norwood Street, Lenoix, NC 28645 • 704 728 1184, (fax) 704 728 7333; **Specialty Hardware Inc.**, 2040-A Tigertail Boulevard, Dania, FL 33004 • 305 922 6373, (fax) 305 922 8805; **Sugatsune America, Inc.**, 221 East Selandia Lane, Carson, CA 90746 • 213 329 6373, (fax) 213 329 0819; **Hafele America Co.**, 3901 Cheyenne Drive, Archdale, NC 27263 • 919 889 2322, (fax) 919 431 3831.

A fairly new mail order company offering a wide range of finishing supplies, some of which are rather hard to find. **Wood Finishing Supply Co. Inc.**, 100 Throop Street, Palmyra, NY 14522 • 315 597 3743.

David Krimmel has sent notice of an interesting product that he uses to make temporary labels.

This peel and stick material can be run directly through a laser printer for instant labels. It is called MILA-DECOR, and it is available from **MBA Design and Display Products Corp.**, 35 East Uwchlan Avenue, Suite 326, Exton, PA 19341 • 215 524 7590, 800 635 7386, (fax) 215 524 7604.

David reports that this material comes in a variety of colors and that he can also run it through a photocopying machine. After being printed on, it does need to be matte sprayed to fix the xeroxed letters in place. David is at The San Diego Historical Society, P.O. Box 81825, San Diego, CA 92138 • 619 297 3258.

*Bob Francis*

Technical Editor

#### Exhibit Technical Publications Available from Gallery Association

The Gallery Association of New York State, a nonprofit cooperative of exhibiting institutions, publishes a Technical Notes series on topics of interest to NAME members. Included in the series are the following (2-4 pages each): "Measuring Light Levels for Works on Display," "Caring for Textiles and Costumes: An Annotated Bibliography," "Hardware for Hanging Artwork," "Budgeting an Exhibition," "A Museum Filmhandler's Checklist," "Gallery Space as Film/Video Screening Room."

The Technical Notes are available at \$1.00 for any two; \$4.00 for ten; \$15.00 for fifty copies. Single copies are free if you include a self-addressed, stamped envelope with your request.

Also available from the Gallery Association are the following larger publications: *Art on the move: a directory of fine art shippers, packers, and warehouses* (10 pp.; \$4.00); *Production of museum publications: A step-by-step guide* (12 pp.; \$4.00); *Way to go! Crafting artwork for travel* (53 pp., 30 illus.; \$10.00); and a 26-minute videotape, *Basic Art Handling* (1/2" VHS \$80.00; 3/4" \$105.00)

Prices include Book Rate shipping and handling. Current Gallery Association members receive a 15% discount. All orders must be accompanied by check or U.S. Postal Money Order payable to Gallery Association. New York State residents add applicable sales tax or enclose Exempt Organization Certificate with your order. Send Orders to:

**Gallery Association**, Box 345, Hamilton, NY 13346-0345.

For more information, contact: Helen Kebabian at the Gallery Association, 315 824 2510.



NAME, THE NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION, IS PUBLISHING A SPECIAL 10TH ANNIVERSARY ISSUE OF THE *EXHIBITIONIST* AND IT WILL BE THE MOST WIDELY CIRCULATED ISSUE EVER PRODUCED BY NAME. IN ADDITION TO DISTRIBUTION TO OUR 1,345 NAME MEMBERS, THIS ISSUE WILL BE DISTRIBUTED AT THE AMERICAN ASSOCIATION OF MUSEUMS ANNUAL MEETING IN DENVER, THE ADVANCED EXHIBITION PROFESSIONAL RETREAT IN BOULDER, AND AT ALL NAME SPECIAL ACTIVITIES IN THE SPRING AND SUMMER. THESE ARE THE VERY PEOPLE YOU WANT YOUR ADVERTISING TO REACH, THE PEOPLE WHO MAKE DECISIONS ABOUT EXHIBITS, YOUR POTENTIAL CLIENTS.

# Advertising Opportunity

YOUR ADVERTISEMENT IN THE *EXHIBITIONIST* WILL ASSURE THAT WHAT YOU HAVE TO OFFER WILL BE AT THE FINGERTIPS OF THOSE WHO NEED YOUR PRODUCT OR SERVICE MOST. IT WILL ALSO HELP TO SUPPORT NAME PROJECTS AS A SERVICE TO THE MUSEUM EXHIBITS COMMUNITY.

RETURN THE FORM BELOW WITH FULL PAYMENT MADE PAYABLE TO NAME BY FEBRUARY 22, 1991 TO: LOUISE DEMARS, NAME, C/O YALE PEABODY MUSEUM, 170 WHITNEY AVENUE, NEW HAVEN, CT 06511. YOU WILL BE SENT A LAYOUT SHEET DETAILING SPECIFICATIONS FOR CAMERA-READY ART. YOUR CAMERA-READY ART MUST BE COMPLETED AND RETURNED BY MARCH 15, 1991. WE'RE SORRY, BUT IF YOU MISS THE DEADLINE, REFUNDS ARE NOT POSSIBLE.

## SPECIAL NON-COMMERCIAL ADVERTISING SPACE

MAKE A HAPPY BIRTHDAY DONATION TO NAME. A SPECIAL 1/8 PAGE AD HAS BEEN CREATED FOR OUR MEMBERS WHO WOULD LIKE TO WISH NAME HAPPY BIRTHDAY AND AT THE SAME TIME, MAKE A DONATION TO NAME. THIS SPACE IS AVAILABLE FOR NON-COMMERCIAL ADS ONLY AND PROCEEDS FROM THIS SECTION WILL GO TOWARD FUNDING FUTURE NAME EDUCATIONAL PROGRAMS.

Check your selection(s) and return with payment by February 15 1991

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Check enclosed for \$ \_\_\_\_\_ made payable to NAME

to: Louise DeMars, NAME c/o Yale Peabody Museum, 170 Whitney Av, New Haven CT 06511



## Projects & Programs

### Results: NAME Issues Lunch

#### *AAM 1990 Chicago Annual Meeting*

For several years we have used the lunch format at the AAM Annual Meeting as a time to discuss various issues concerning the exhibition design field. Talking with our mouths full is difficult but, judging by your positive comments and the increased attendance each year (170 in 1990), people seem to be interested in contributing, exchanging and debating ideas rather than making "small talk."

Thank you again to Beverly Serrell, Hannah Jennings and Steve Meyer for their research, preparation and presentation on EXHIBITION GRAPHICS.

The following is a report of the participants responses to the discussion.

*Darcie Fohrman*

Chair NAME Lunch

### AAM 1990 NAME Issues Lunch Report

The topic was "Materials, Methods and Problems of Producing Durable Exhibit Graphics" and seven questions were discussed.

#### **1. What kinds of expertise do you need to have to know how to make durable exhibit graphics?**

Expertise is both a philosophical and a technical issue. There needs to be a design philosophy that guides the process, as well as an understanding of the conditions the graphics will function in, including: location, traffic flow and numbers of viewers, mounting requirements, performance needs, care and maintenance.

If the designer is not up to date with current materials and techniques, he/she should consult with other designers, other institutions, and with vendors (but should not rely on them alone for advice). Curators are less likely to have technical expertise in label production, and in small museums

staff often have to rely more on the expertise of fabricators.

Who should be in charge of an exhibit graphics project will vary with the size of the institution (who is available, what expertise they have). It's a good idea to have one person, not a team, in charge.

There is a definite need and advantage to establishing an on-going communication with your fabricators to accumulate experience and to avoid repeating problems. Communication involves being able to clearly define your needs and understand the vendor's reasoning for choosing a particular material or method.

#### **2. What does "camera ready" art mean? How is preparing art for silk-screening different from preparing art for printers?**

Camera-ready art for silk-screening is often large, in positive, and should not require additional set-ups by the screener. All art is registered, all color separations provided, and photocrops defined exactly. The screener should not have to play designer on the spot, trying to solve problems. Everything needs to be spelled out ahead of time so there will not be guesswork, misunderstandings, or additional charges.

It is difficult for screeners to accurately estimate a job without seeing camera-ready art, and it is impossible to show that when asking for just an estimate. Therefore, there needs to be at least two, and perhaps three meetings between the designer and the screener to work out and agree on what is meant by camera-ready for that project, before the art is delivered. The form and quality of the art that will work in outdoor-quality screen printing is not the same as on paper.

#### **3. Where do you start the process of making an interpretive sign? With the content? With the design? With the fabricator?**

One table reported that the answer was obvious: with the content. Another was less emphatic, saying it must be a flexible process between concept and design, and it depends on the in-house capabilities. Another suggested that the process starts with the need, audience, physical and environmental criteria. "Interpretation begins with as-

*continues next page*



## *Projects & Programs* continues

sumptions about the audience. Therefore, educators play a pivotal role." The questions of "why do we need one?" and "who is it for?" must be reached first—that should drive the content and design. "Fabricators should be able to comment on the design and make recommendations in a feedback loop to the designer."

### **4. What costs are "hidden" in in-house use and in contracted fabrication costs?**

Some great lists were generated by this question. Post these suggestions in a place near your desk when making up your next project budget.

**In-house:** Overhead, administrative support, labor costs including salaries, benefits, sick time, support from other departments, administrative problems from the disruptive effects of the project and allocation of resources, inefficiencies if skills required are outside the capabilities of the in-house staff, extra use of materials due to many changes and need for re-doing things, slow downs if staff changes, fix-ups when things not truly camera-ready, detailing, detailing, detailing.

**Contracted:** Detailing, detailing, detailing, change orders, shipping, installation, charges for storage, coordination of sub-contractors, meeting time, documentation, travel to fabricator.

**Both:** Editing, editing again, two or three proof-readers, mounting, changes, set up costs, phone calls, mail, faxing, express mail, local delivery services, overtime.

The more experience you and/or your contractor have (especially with each other), the fewer hidden costs.

### **5. Are there any materials that you must use or never use for aesthetic reasons at your institution?**

Responses to this question (and others) reflected museums' unusual situation when it comes to graphic solutions. Cautions were given against institutionalizing one process or restricting materials because there are often too many variables.

One institution uses non-standard sizes to

give a custom look, while another feels it is important to use a modular, standardized system. It depends on who is making those decisions and when.

Often more important than aesthetics are considerations of cost, durability, practicality (corrosion, condensation), conservation (toxic, fading), vandalism and normal wear-and-tear by visitors, in-house capabilities, and physical safety.

### **6. How long can/should you expect a graphic to last? What are the disadvantages of using long-term products?**

These questions elicited many comments about the need to have flexible, changing, back-up graphics, and about the use of temporary graphics.

Traveling exhibits might have a life expectancy of only 4 to 8 weeks, with new ones made inexpensively for each site to reflect local conditions or restrictions.

Flexibility is a must in zoos and aquariums where species change frequently and scientific names change. In museums, some artifacts must be rotated for conservation reasons.

Temporary graphics (often made by hand or on computer) allow for testing for effectiveness, feedback from the audience, fine-tuning and updating.

Disadvantages of long-term graphics include: you get stuck with mistakes (such as shadows with beveled plexi) that may not be corrected on an expensively produced sign; you can't respond to and apply visitor feedback; graphic styles can become dated; and, long-term products are usually more expensive.

Five years is a reasonable life span: products should be revised and up-dated for the reasons mentioned above.

Staff changes can lead to inspirations for changing graphics or excuses to not claim responsibility for them or improve them.

Graphics should last "as long as necessary," which gets back to the issue that this is a philosophical as well as a technical question.

### **7. What should you have spelled out in a contract with an outside consultant and/or fabricator to produce graphics?**



The specification of time lines, time frames, due dates, "drop dead dates," penalties for defaults, and contingency plans for when dates are not met are all important.

Who will provide the camera ready art, negative, detailing, construction drawings, photographs, illustrations, typesetting should be specified.

List the approval stages and points. Specify project phases. Define the ownership, retention, copyright, storage and re-use parameters. If working with donated works, need to know precisely what they will and won't provide and for how long.

Design issues: colors, sizes, materials, locations, typesizes. Writing issues: house rules for editing; number of drafts to be circulated; duplicate computer disks; typeset-hardcopy comparisons.

It is very easy to underestimate the complexity of doing any exhibit, and underestimate the time it takes to work out each problem. It is very easy to overestimate peoples' ability to make quick, accurate judgements about what needs to be done.

**Questions offered by the luncheon participants for future consideration:**


When designing a new facility, is it advisable to use only one firm, or different firms for different galleries?

How can a client articulate the performance specifications for a contractor so that they are enforceable?

What is the fabricator's perspective on museum designers? What graphic factors inhibit viewers' access to information? Who should be the final arbiter of design for graphics projects? How can you achieve simplicity without being simplistic? Why was there no whipped cream on the dessert brownies?

*B. Serrell*

Serrell & Associates, Chicago

 **Exhibitions '91—Call for Slides / Videos**

Hey!

You know what to do (up to 8 slides, horizontal format, or 90 seconds of video) and you know when to do it (deadline April 22, 1991).

The 1991 AAM meetings are early again this year and, therefore, so is the SlideVideo entry deadline, which is April 22, 1991. That's cutting it as close as I can, so there can be no exceptions this year.

The guidelines are about the same as last year. Six to eight, 35mm horizontal format transparencies (slides) or 90 seconds of video tape (VHS, 3/4", or Beta Cam format).

You may submit as many individual exhibits as you wish, completed since January 1990 and accompanied by a \$15.00 processing fee for each exhibit.

Send entries to: Don Hughes, Monterey Bay Aquarium, 886 Cannery Row, Monterey, CA 93940 • 408 649 6466. **Use the form on the next page.**

Remember, the deadline is **April 22nd** for the NAME SlideVideo Exhibitions '91—see you in Denver in May.

*Don Hughes*

Slide Video Coordinator



## Membership

### There are no NAME members in Wyoming!

The state breakdown for the membership report submitted to the NAME Executive Board told us that we do not have any members in Wyoming and it is the only state without NAME members. Do you know of any exhibition related people in Wyoming?

The membership numbers on December 4, 1990, are as follows: Mid-Atlantic 346 • Mid-West 180 • Mountain Plains 104 • New England 187 • Southeast 199 • Western 299 • International 37 • **Total membership now stands at 1352.**

*Louise DeMars*  
President

### Mailing Labels?

I have been receiving inquiries about if the NAME mailing labels may be purchased by our members. We can supply our members with

gummed mailing labels of the entire 1350 membership or by region, at 13 cents apiece, under the following conditions:

1. A copy of the literature you intend to send to the NAME members must be sent to the NAME President for approval.
2. An agreement for a one time use only of the mailing labels must be reached.

The numbers for each region can be found in the article above.

*Louise DeMars*  
President

### Membership Potential

How have we grown? On average, NAME membership has increased 21% per year between '87 and '90, for a current total of 1352. If we continue to attract members at a rate of only 15% per year, we will have over 2,000 members in 3 years! The same growth rate over 5 years would push NAME membership over 2700!

*Roger Vandiver*  
2nd Vice President, Membership Chair

**Call For  
Slides  
Call For  
Videos**

Type of museum •  Art  History  Science  Nat Hist  Other (specify) •

Designer •

Title of exhibition •

Type of exhibition •  Permanent  Temporary  Traveling

Square feet • Cost • \$  Includes salaries  
 Does not include salaries

Development time • Fabrication time • Date of opening •

Name of Institution •

Submitted by

Address

City State Zip Telephone( )

**For each entry, fill out a form and enclose a \$15.00 handling fee, payable to NAME.**

The **NAME** slide video is available for sale.  Check if you are interested in obtaining a copy.





# MEMBERSHIP INFORMATION

**NAME**

The National Association for Museum  
**Statement**  
Exhibition—the Standing Professional  
**of Purpose**

Committee on Museum Exhibition of the

American Association of Museums—was

established to provide an organization which

can aid in the professional enrichment and

advancement of all museum exhibition

professionals and further the goals of the

museum community. NAME was designed

also to provide a source of broad

dissemination of information on the

conception, planning, design, conserva-

tion, fabrication, installation, and mainte-

nance of museum exhibitions and to

serve those sharing these concerns.

**MEMBERSHIP BENEFITS** • Three issues of the

*Exhibitionist* • Six issues of *Exhibit Builder* magazine

• Representation of professional interests • Exhibit-

related workshops and seminars • Products and

services information • Participation in future pro-

grams and projects •

**Your membership  
can make  
the difference!**

**Please fill out the application**

**on the reverse and return it**

**along with your annual mem-**

**bership dues check made pay-**

**able to NAME. Please send your**

**application and check to:**

**NAME, c/o Louise L. DeMars, Yale Peabody Museum  
170 Whitney Avenue, Box 6666, New Haven, CT 06511**

NAME has three

**membership categories**

each of which entitles you to all the

benefits of membership listed here.

The categories and annual dues are:

**Regular—\$15.**

(this is most of us)

**International—\$20.**

(because it costs a lot more to mail)

**Student / Retired—\$10.**

(you know who you are)

Please check your category in the

appropriate box on the reverse.



# NAME MEMBERSHIP APPLICATION

I am using this form to:  Change address or survey information only (no dues)  Become a member  Renew membership #

My membership category is:  Regular member \$15.00 dues enclosed  International member \$20.00 dues enclosed  Student or retired \$10.00 dues enclosed

I wish to support NAME programs in addition to my dues. My contribution of \$ \_\_\_\_\_ is enclosed.

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone ( ) \_\_\_\_\_

I am an AAM member • # \_\_\_\_\_  My organization is an AAM member • # \_\_\_\_\_  
 I am an in-house museum professional  I am an independent museum professional

**For all members:** The information you provide in the survey below will be part of the NAME member directory, an important vehicle for sharing information within our profession. Please use the survey to indicate those areas in which you would like to be listed as an information resource or commercial provider. **Choose up to four, number 1 (most important) to 4 (least).** Note that the most general areas in the survey—such as Architecture / Interior—may include design, consultation, production, materials, products, equipment, and/or information.

- |  |   |  |   |
|--|---|--|---|
| Areas of your expertise and/or business endeavor         | ET <input type="checkbox"/> Exhibit Development           | LA <input type="checkbox"/> Live Animal Facilities         | SF <input type="checkbox"/> Security / Fire                 |
| AI <input type="checkbox"/> Architectural / Interior     | EE <input type="checkbox"/> Exhibit Equipment             | MA <input type="checkbox"/> Mannequins / Automata          | SG <input type="checkbox"/> Shipping / Packing              |
| AV <input type="checkbox"/> Audio-Visual Presentation    | EV <input type="checkbox"/> Exhibit Evaluation            | MU <input type="checkbox"/> Murals                         | SI <input type="checkbox"/> Signage                         |
| CO <input type="checkbox"/> Computers in Design / Office | EF <input type="checkbox"/> Exhibit Fabrication           | MS <input type="checkbox"/> Museum Studies                 | SN <input type="checkbox"/> Special Needs / Accessibility   |
| CE <input type="checkbox"/> Computers in Exhibits        | EI <input type="checkbox"/> Exhibit Installation          | OD <input type="checkbox"/> Outdoor Exhibits               | SP <input type="checkbox"/> Specimen / Artifact Preparation |
| CN <input type="checkbox"/> Conservation                 | EM <input type="checkbox"/> Exhibit Materials             | PC <input type="checkbox"/> Photography / Cinematography   | SR <input type="checkbox"/> Specimen / Artifact Replication |
| CS <input type="checkbox"/> Crafts                       | EP <input type="checkbox"/> Exhibit Production Management | PE <input type="checkbox"/> Planetaria                     | ST <input type="checkbox"/> Storage / Handling              |
| DM <input type="checkbox"/> Dioramas / Models            | GF <input type="checkbox"/> Grants / Fundraising          | PR <input type="checkbox"/> Public Relations / Advertising | TA <input type="checkbox"/> Taxidermy                       |
| ED <input type="checkbox"/> Education                    | GR <input type="checkbox"/> Graphics / Illustration       | PB <input type="checkbox"/> Publishing / Printing          | TI <input type="checkbox"/> Technical Information           |
| EN <input type="checkbox"/> Environmental Controls       | HO <input type="checkbox"/> Holography                    | RG <input type="checkbox"/> Registration                   | TE <input type="checkbox"/> Traveling Exhibitions           |
| EX <input type="checkbox"/> Exhibit Design               | ID <input type="checkbox"/> Industrial Design             | SH <input type="checkbox"/> Safety / Health                | VS <input type="checkbox"/> Visitor Services                |
|  | IN <input type="checkbox"/> Insurance                     | SD <input type="checkbox"/> Script Development             | OT <input type="checkbox"/> Other _____                     |
|  | IT <input type="checkbox"/> Interpretation                | SC <input type="checkbox"/> Sculpture / Casting            |   |
|  | LI <input type="checkbox"/> Lighting                      |  |   |

Send application and check payable to NAME to:  
 NAME, c/o Louise L. DeMars,  
 Yale Peabody Museum, 170  
 Whitney Avenue, Box 6666,  
 New Haven, CT 06511

NAME office use only		Check #	Ex Bldr sub
		Amount	Prob handl
Date rec	Memb #	N R	Process cmpl
Renewal date	Region		Region / mailing code



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### FOR YOUR INFORMATION

The NAME Executive Board is listed in every issue to serve our NAME members. If you have any questions or suggestions about:

SUBJECT	CONTACT
National Programming .....	Jim Volkert
Slide Video .....	Don Hughes
Membership .....	Roger Vandiver
Dues .....	Jim Walther
Technical Information .....	Bob Francis
Regional Programming .....	Regional Rep.
Exhibitionist Submissions .....	Louise DeMars
Independent Members .....	Ben Kozak
Education Committee .....	Darcie Fohrman
Publications .....	Louise DeMars
AAM-related Activities .....	Sing Hanson
International Members .....	Jim Olson
Computer Information .....	Charles West
Conservation .....	Wendy Jessup
Would you like to become more active in NAME? .....	Louise DeMars

When contacting any of the above individuals, check the Executive Board listing in your most recent issue of the *Exhibitionist*.



*Remember!*  
Your member  
number and  
expiration date are  
on your gummed  
mailing label.

## Mark Your Calendar

### JANUARY

- *Happy Holidays, whatever they are, and a peaceful and healthy New Year*
- Distribute *Winter Exhibitionist*
- Solicit advertising from all NAME members in support of our 10th Anniversary issue of the *Exhibitionist*

### FEBRUARY

- 15 Submission Deadline *Exhibitionist*

### MARCH

- Distribute Advanced Professional Retreat Registration Application
- Distribute Election Ballot

### APRIL

- Distribute *Spring Exhibitionist*
- 15 Election Ballot return deadline
- 22 Slide Video Submission Deadline

### MAY

- 16-18 Professional Retreat  
—University Inn, Boulder, CO
- 18 AAM Council Meeting
- 19-23 **AAM Annual Meeting—Denver, CO**
- 19 NAME Executive Board Meeting  
12-5 pm—Denver Room, Radisson Hotel
- 19 NAME joint dinner—Happy Birthday NAME  
7-10 pm—The Atrium, Denver
- 21 NAME Issues Luncheon—12-1:15 pm,  
Room A102/416, Convention Center
- 22 NAME Business Meeting  
7:30-8:45 am—Vail Room, Radisson Hotel  
*The baton will be passed at this business breakfast meeting. Come join us to welcome in the new administration.*
- 23 NAME Executive Board Wrap-up Meeting  
12-1:15 pm—Gold Room, Radisson Hotel

*Exhibitionist*

### NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

c/o Louise L. DeMars  
Yale Peabody Museum  
170 Whitney Avenue, Box 6666  
New Haven, CT 06511

**NAME**  
NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

